

PRESSER'S MUSICAL MAGAZINE

THE ETUDE

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PRESSER'S
MUSICAL MAGAZINE

The Etude

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1916

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The May ETUDE will be a
Modernist-Futurist Issue

It will deal with the subject from the milder(?) innovators—Debussy, Ravel, Strauss and others—to the most rabid revolutionists. To many futurism in music is not so very different from futurism in art,—that futurism which tries to make us believe that "Sunset on the Hudson" looks like a clam chowder. Others see in the music of the futurists the real music of tomorrow. You will surely be immensely interested in reading articles by men who are entitled to give their opinions: men like Sir Charles Villiers Stanford, James Huneker, Cyril Scott, Percy Grainger and others.

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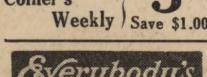
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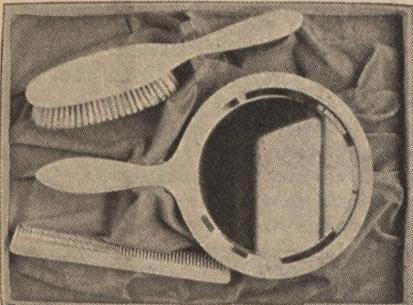
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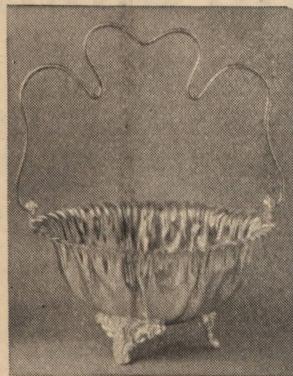
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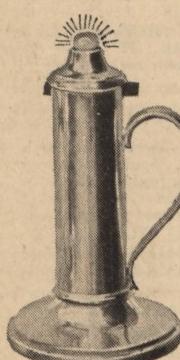
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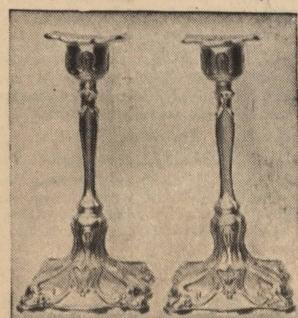


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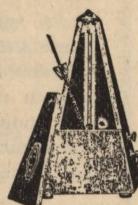


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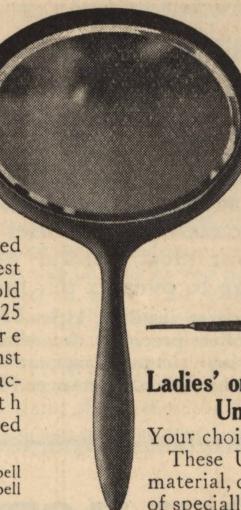
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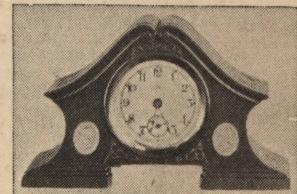
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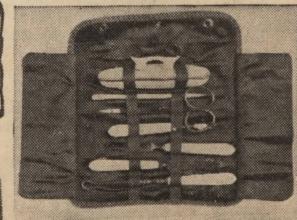
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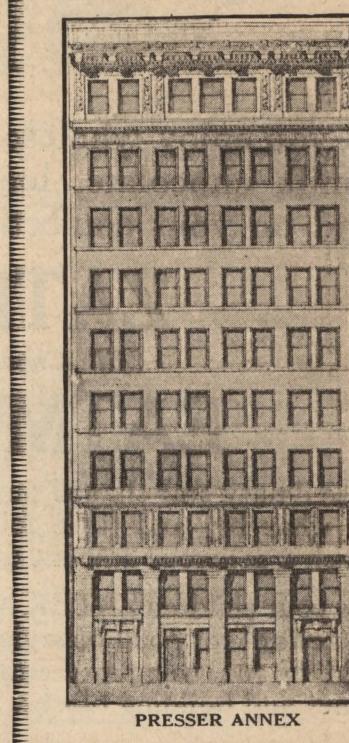
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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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The World of Music

THE festival season in America commences in April and often runs as late as July. This year, however, the season was anticipated by the festival performances of the Mahler Symphony in March and April. Due to the ability and energy of Leopold Stokowski the performances were a series of triumphs, which redounded to the credit of the Philadelphia Orchestra, the Philadelphia artists and the city itself. At first only four performances were planned. Three in Philadelphia and one in New York. These four performances cost approximately \$27,000.00. Over one thousand performers took part including an orchestra of 110. Owing to the immense demand for admission five extra performances were given. The work was interpreted with the greatest artistic finish and beauty. The first part of the symphony is a choral setting of *Veni, Creator Spiritus*, the second a setting of parts of the second section of Goethe's *Faust*. Great credit was due to the soloists, Florence Hinckle, Susanna Dercum, Adelaide Fisher, Inez Barbour, Margaret Keyes, Clarence Whitehill, Lambert Murphy and Reginald Werrenrath, as well as to the assistant conductor, Mr. H. G. Thunder. The work is Mahler's Eighth Symphony and was first given in Munich in 1910. The Philadelphia performances made the city a Mecca for many of the most noted artists residing in America. One extra performance of this work was especially given for the public schools.

At Home

THE marriage has taken place of Isabel Parker, daughter of Horatio Parker, to Ralph Borgfeldt, of Kansas City.

MR. HEDDA VAN DER BEEMT, a well-known Philadelphia violinist, has been made the director of the Frankford Symphony Society.

THE Symphony Orchestra of St. Louis recently gave an interesting performance of E. R. Kroeger's charming suite, *Lalla Rookh*, based on Thomas Moore's famous poem of that name.

THE first concert by the new, municipally endowed, Baltimore Symphony Orchestra, under Gustav Strube, has been given with the greatest possible success.

AT a concert with the Philharmonic Society of New York, Julia Culp recently sang two songs by the conductor, Josef Stransky, with orchestral accompaniment.

ELGAR'S *King Olaf* is scheduled for the tenth annual concert of the Marshall Field Choral Society of Chicago. Reed Miller and Burton Thatcher are to be the soloists.

GERALDINE FARRAR has been married to Lou Tellegen, the celebrated actor, who appeared with her recently in her moving-picture performances.

HERMAN SANDBY, solo cellist of the Philadelphia Orchestra, has resigned this position in order to continue his former career as a concert virtuoso.

MR. T. CARL WHITMER has resigned from the position of Director of the Pennsylvania College for Women, to become a member of the faculty of the Pittsburgh Musical Institute.

THE Weltman Orchestral Society has been founded in Malden, Mass., under the direction of Leon Weltman. The orchestra has forty members and gave its first concert in January.

A SUNDAY "Pop" given in Kansas City by the Kansas City Symphony Orchestra, under Carl Busch, drew an audience of 11,000 people. The orchestra was assisted by members of the Kansas City Grand Opera Company.

THE Philharmonic Orchestra of New York, of which Josef Stransky is the present conductor, has produced two new works of interest, a suite by Fritz Stahlberg and an *Orchestral Fantasy* by Seth Bingham, an American composer at one time pupil of Vincent d'Indy.

THE ownership of the Boston Opera House has been transferred from Eben D. Jordan to J. Murray Howe, J. Sumner Draper and Mark Temple Dowling jointly. The transfer is the result of a big real estate deal. It will not, however, affect the performances in any way.

FRANCIS H. HASTINGS, one of the most widely known manufacturers of church organs in the country, died on Wednesday, February 23, in his eightieth year. Mr. Hastings was born in Weston in 1836 and at nineteen years

of age went to Boston to enter the employ of E. & G. Hook, organ builders. He was admitted to partnership in 1865 and has been the principal owner since the death of Elias Hook in 1881.

THE death has occurred of Louis Blumenberg, for many years connected with the *Musical Courier*, and brother of Marc A. Blumenberg, who founded that journal. Louis Blumenberg was at one time successful as a cellist.

THE Manuscript Society of New York recently devoted an evening to the works of C. B. Hawley in commemoration of that lamented composer's sudden death. Mr. Hawley was a charter member of the society.

AT a recent concert of the Philadelphia Orchestra two works were performed by Philadelphia composers: Camille Zeckwer's *Sohrab and Rustum*, after Matthew Arnold's poem, and Herman Sandby's new cello concerto, played by the composer.

THE New York State Department of Education is just about to issue a pamphlet entitled "Suggestions on Ratings of Regent's Examination Papers in Music." The pamphlet was written by Russell Carter, of Amsterdam, New York.

SIGISMUND STOJOWSKI's new composition, *Prayer for Poland*, conceived on a large scale for chorus, organ and orchestra, has been given an initial performance by the Schola Cantorum in New York. It will later be performed more adequately by the New York Symphony Society.

THE Catholic Choral Club of Philadelphia under the able direction of Nicola A. Montani gave its second annual motet concert in February. Inside of two years this organization has become a most excellent body of singers, and is attracting wide attention.

A CONCERT given by the Chicago Symphony (formerly the Thomas) Orchestra in aid of the orchestra's pension fund resulted in receipts amounting to \$2,341. The house was packed from floor to ceiling. The fund now totals \$160,000. Among the items performed were two movements of a string quartet by Elizabeth Sprague Coolidge, who presented the orchestral association with \$100,000, in memory of her father.

THE New York State Music Teachers' Association will hold its twenty-eighth annual convention at Syracuse, New York, on June 20-21-22 next. Mr. Frederick Schlieder is the energetic and efficient President of this association, who has put it upon a new footing.

THE centennial anniversary of Rossini's opera, the *Barber of Seville*, which occurred on February 5, 1916, has been celebrated by a special performance at the Metropolitan Opera in New York. A peculiar interest attaches to this work since it was the initial work to be performed by the Garcias when they opened at the Park Theater in New York in 1825, giving America its first taste of Italian opera.

(World of Music continued on page 320)

GIOVANNI SBRIGLIA, the eminent Parisian teacher of voice, died on February 20. Sbriglia's most famous pupil was Jean de Reszke.

THE Beethoven Medal given once every two or three years by the Royal Philharmonic Society of London has been conferred upon Vladimir de Pachmann. The last recipient was Harold Bauer.

MELBA has had a new distinction conferred upon her by King George of England. She has been made a "Lady of Grace of the Order of St. John of Jerusalem," of which order the King is "Sovereign Head and Patron." The Order is as old as the crusades, and is devoted to ambulance and hospital service and other charitable works. Melba has done wonders in getting money for Red Cross work.

BELATED reports of musical doings in Berlin seem to indicate that there is no lack of music in the German capital. It is noticeable, however, that there are few novelties being played by the symphony orchestras, the present time evidently being thought eminently suitable for revival of the classics.

Among the artists who have appeared are Teresa Carreno and Eddy Brown, the American violinist.

IN pursuance of the general policy of rigorous economy, the British Government has withdrawn the small annual financial grants made to the Royal Academy of Music, the Royal College of Music and the Royal Irish Academy of Music. The amount of the grants, all told, we are informed would not amount to the cost of firing a single round from one of the big guns on the Queen Elizabeth, England's most famous, if not her greatest, super-dreadnought.

CARUSO as a lawyer is the latest development of that eminent tenor's career. He was charged by his chauffeur with having broken a contract to re-engage that worthy for the present season. Disgusted with law and the lawyers, Caruso decided to defend his own suit, shouldering the responsibility if the chauffeur should win the two hundred thousand dollars claimed.

He won his case by default, however, as the chauffeur failed to put in an appearance.

JEAN SIBELIUS recently celebrated his fiftieth birthday, and to celebrate the event a festival orchestral concert was arranged. The works rendered included no less than four new works by the celebrated Finnish composer. These consisted of his Fifth Symphony, a symphonic poem entitled *The Oceanides*, and two serenades. The people of Helsinki, capital of Finland, in thus honoring their most distinguished composer showed most commendable wisdom.

THE successor to the late Gustav Hollaender as Director of the Stern Conservatory in Berlin is Alexander von Fielitz, the well-known composer. Von Fielitz was for a time in America, and was head of the department of harmony and composition at the Chicago Musical College. He returned, however, to

Abroad

the faculty of the Stern Conservatory, and it was Gustav Hollaender's express wish that von Fielitz should succeed him, the Board of Trustees concurring.

A NEW symphony by Granville Bantock, the celebrated English composer, has been successfully produced in Glasgow. It is entitled *The Hebrides*. It will be interesting to note if this work overshadows the earlier work of Mendelssohn with a similar title. Bantock is a modern of the moderns, but though he has done some sterling work, he has a long way to go to be the equal of that ever present "back number" Felix Mendelssohn.

EMILE JACQUES-DALCROZÉ, whose elaborate system of rhythmic-gymnastics has attracted such wide attention among educators, has decided to establish his new headquarters in his native Switzerland at Geneva. He was driven from his splendid institution at Hellerau, Germany, at the outbreak of the war owing to his openly declared sympathy with the protest against the Louvain tragedy. He has recently been to London with a view to establishing himself in England, but has finally decided on Geneva, where it is to be hoped he will soon be in a position to continue under more advantageous conditions the work he has already begun.

THE distinguished composer Max Bruch recently celebrated his seventy-eighth birthday. Bruch's name will live if only for the sake of his violin concerto in G minor. This concerto is perhaps the only one out of the many written by composers great and small which seems likely to maintain a place beside the famous concerto of Mendelssohn and that of Beethoven. It is very surprising how few violin concertos win their way to favor. That of Brahms which was played by Carl Flesch during his tour in this country a few years ago is gradually gaining in popularity though it is not so melodious as the concertos of Bruch, Beethoven and Mendelssohn. Elgar's much-bruited concerto seems already to have fallen by the wayside, and Bruch himself does not appear to have equaled the G minor concerto in his other works for solo violin and orchestra.

THE Music Department of the Illinois Federation of Women's Clubs, held a committee meeting early in the year at the Auditorium Hotel, Chicago, and planned work along the following lines:

To try to get credits given pupils for music work in High Schools and under private teachers, if test can be passed.

To encourage "community" music of a good class; also better Sunday-school music.

To assist clubs in making musical programs, and secure an exchange of worthy articles on musical subjects.

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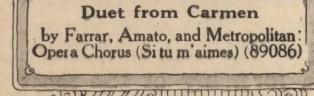
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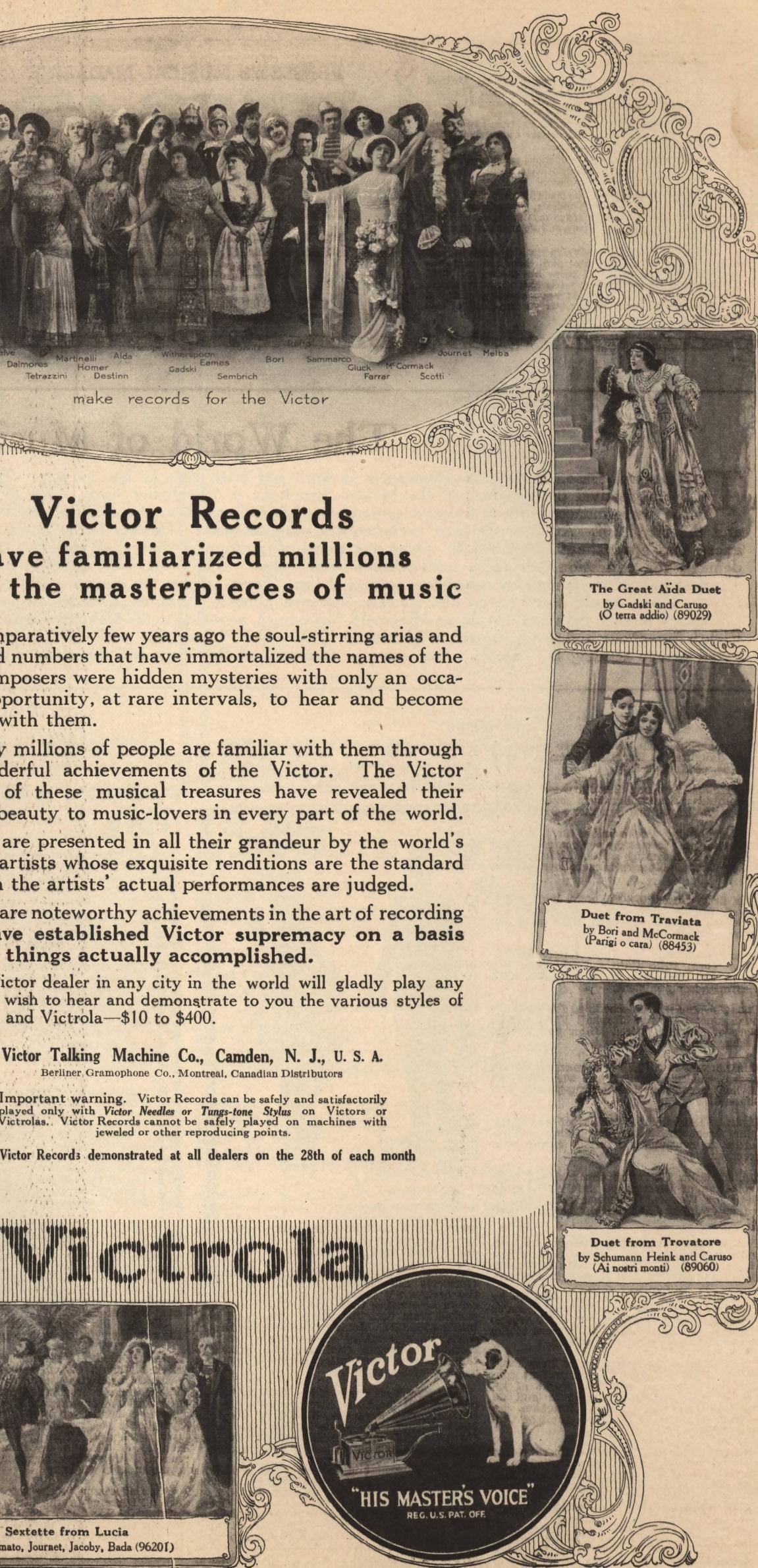
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by Schumann Heink and Caruso (*Ai nostri monti*) (89060)



THE ETUDE

APRIL, 1916

VOL. XXXIV, No. 4



The Secret of Self-Control



SELF-CONTROL in public performance is a physiological and psychological achievement which translates itself into all other phases of life endeavor. It is one of the most important advantages of music study. Music hearing, significant as it is in the appreciation of the art, cannot bring about that self-control which comes only with music performance.

The average student of music could feel no more dread in appearing before an audience of ogres and dragons than in facing the gathering of ordinary parents, sisters, cousins and aunts at a pupils' recital. The long practiced Godard *Mazurka*, the patience taxing *Waldesrauschen*, the carefully mastered Bach *Gigue*, all melt like April snow in the memory of the pupil under the scorching glare of a few dozen pairs of eyes in the audience.

How can the nervous timid pupil achieve self-control with the least anguish? There is only one way and that is told with fine effect in a bulletin upon debating published by the University of Wisconsin. Read this thought-compelling paragraph.

In Harvard College several years ago there was a 'varsity football player who desired to participate in an inter-collegiate debate. He entered the contests through which the members of the 'varsity debating team were to be chosen. When his name was called to mount the platform in the first contest, this young man who could dash fearlessly into a mass of Yale interference on the gridiron was so overcome by nervousness that he fainted in the aisle and had to be carried from the room by his friends. He returned, however, revived by the fresh air, gritted his teeth, clenched his hands, ignored his trembling knees and blanched face, and by sheer will power forced himself through the first contest. On through the tryouts he went gaining courage, poise, self-reliance at each trial. Finally he won a place on the Harvard team which later won a decisive victory over Yale. The victory from Yale though it may have been especially pleasing to the Harvard football man, was of comparatively little importance. The real value to him lay in his victory over himself."

Why spin out words when the secret of self-control is yours if you have read the foregoing reflectively? Keep at it, no matter how many times you fail. The editor once had a pupil who failed dismally at the beginning of a season with Mendelssohn's *Spring Song*. Two years of persistence enabled her to make a triumphant public performance of the *Polonaise in E Flat* (Opus 22, Andante Spianato) of Chopin with its intricate and tricky passages.



Vibrations



ALL life is vibration. Yet death is not the antithesis of vibration since the very music of our great orchestras comes to us from parts of dead forests and dead animals. But vibration is the greatest principle of existence. We are conscious of but a few of vast numbers and kinds of vibrations. Sound, light, color, electricity and an infinity of things are only various forms of vibrations.

In recent years there has arisen a new cult of men and women who are conscientiously seeking the inner meaning, the purpose, the philosophical design of these phenomena. We have come to know

certain things that show us that the human being is capable of recognizing certain vibrations and developing the perceptions for those vibrations. It is said that the Quakers have the largest percentage of color blindness of any sect. Those who have made this contention hold that it is due to the very flat colors to which the Quakers have always accustomed themselves. They hold that the good people of the society of Friends have permitted the sense of perception of colors to wither as it were. Is this really so or is the color blindness due to other causes? We would like to know. That there is some great truth hidden in the mystery of vibrations everyone will concede and all effort to fathom it should be encouraged.

A new book by the editor of *The Arena*, Charles Brodie Patterson, has for its title *The Rhythm of Life* and deals with the subject of vibrations in manifold forms. It contains many striking statements. The author has one conviction which he expresses as follows:

"I firmly believe that a time will come when the world's ills, whether of a mental or a physical nature, shall not only be helped but actually healed through the scientific use of music and color.

... I am fully aware of the fact that in a desultory way, music has been used and is being used in institutions in different parts of this country with varying results. It is my sincere desire to see the whole question taken up in a thoroughly scientific way, and every phase of the subject not only investigated, but the results tabulated to the end that a real system of scientific therapeutics may be established that shall meet the needs and requirements of every form of disease, whether it be a disease of mind or of body."

Such a statement would have brought Mr. Patterson to the pillory in witchcraft days. Twenty-five years ago, before the discovery of Radium, X-Rays, Finsen Rays, the use of music with the insane, it would have brought ridicule. To-day science meekly says, "Who knows?"



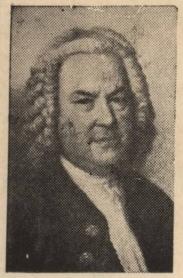
Sunshine Everywhere



SUN hunger is primeval. Small wonder that when savages choose a god for themselves they first of all set upon the great golden sun. Life begs for more and more life, and life is the sun. The long Arctic nights are the signatures of death upon the world,—the death that scientists tell us will come ages hence when the sun grows cold. The call of the world is none other than Oswald's Prayer in Ibsen's Powerful Ghosts, "Give me the sun, mother, give me the sun." The whole world wants the sun, and your importance here depends upon how much sunshine you have stored up in your soul—how much radiance you can give forth to make your work light the way for others.

Musicians, the world asks great things of you. Your greatest privilege is to bring the sunshine of your art to all who need it. Do you wonder that millions of people the world over give up their money to listen to some golden voice, some song that will bring new sunshine to their lives. What is money compared with the light that comes from the soul with beautiful singing. As years creep on the need for sunshine becomes stronger and stronger. Don't forget the aged with your music. Let the sunshine of your art brighten their twilight days. The night must come. Shall you let it come before you have spread your sunshine?

"It's the songs we sing and the smiles we wear
That make the sunshine everywhere."

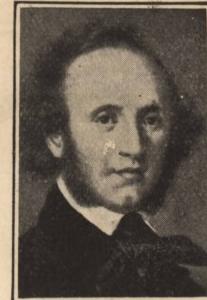


BACH

An Important Musical Educational Innovation

ETUDE DAY

A Monthly Event of Real Interest and Profit to All Active Teachers,
Progressive Schools, Musical Clubs and "Self-Help" Students.



MENDELSSOHN

What ETUDE DAY is and How to Conduct It

THE ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text.

This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal.

The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting.

On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

After the session the teacher may correct the answers and if she chooses award a suitable prize for the best prepared answers. *Under no circumstance will THE ETUDE attempt to correct or approve answers.* Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes suitable for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense. Address your letter to the Editor of THE ETUDE, Philadelphia, Pa.

Some years ago when THE ETUDE started the Gallery of Musical Celebrities we were immensely helped by friends who wrote us telling us what they thought of the idea. Will you not kindly write us and let us know how you propose to use this page and how it could be improved to better suit your needs. Make your letter short and to the point. We shall appreciate it. State particularly whether you like the idea of having this page a regular feature of THE ETUDE.

ETUDE DAY—APRIL, 1916

A Monthly Test in Musical Efficiency

The answer to each question is to be found upon the page indicated in parenthesis. Write answers in pencil.

I—QUESTIONS IN MUSICAL HISTORY

1. Where was the first music center in the Southern States? (Page 263.)
2. Who is generally looked upon as the greatest composer the South has produced? (Page 263.)
3. What New Englander did much for music in the South before the war? (Page 263.)
4. Name four celebrated singers born in the South. (Page 264.)
5. What famous Austrian musician made a setting of a beautiful bird song by Shakespeare? (Page 257.)
6. What famous composer said of Beethoven, "There is a young man who will give the world something worth listening to"? (Page 260.)
7. How may one gain an idea of how the old ecclesiastical (church) modes sounded? (Page 261.)
8. When was the pianoforte invented, and by whom? (Page 261.)
9. Give three historical steps in the development of pianoforte technic, and tell how they were influenced by instruments. (Page 255.)
10. Name a famous song written entirely upon one tone. (Page 256.)

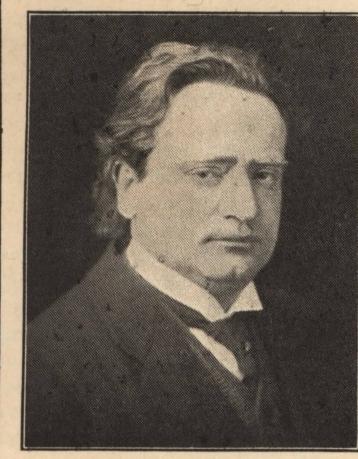
II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. What is the secret of self-control in public performance? (Page 249.)
2. Name the three primary touches in pianoforte playing, and state what part of the arm is characteristic of each? (Page 256.)
3. How many centuries elapsed before a satisfactory way of writing music was invented? (Page 260.)

4. Name ten important factors in successful practice. (Page 262.)
5. What is meant by sympathetic vibration? (Page 258.)
6. How fast does sound travel? (Page 254.)
7. How can we prove that air is necessary in communicating sound? (Page 254.)
8. How should the hand move in making skips to distant notes? (Page 264.)

III—QUESTIONS ON ETUDE MUSIC

1. In what key is the opening portion of each one of the twenty-three pieces in this issue? How many are major and how many are minor? (Music section.)
2. Who first used the idealized waltz form, and what famous composition is the precursor of all idealized waltzes? (Page 266.)
3. In what time is a gavotte invariably written, and upon what portion of a measure should a gavotte begin? (Page 266.)
4. What is meant by the tarantelle rhythm? (Page 266.)
5. How does a parade march differ from a modern military march? (Page 266.)
6. In which of the smaller pieces do we find some startling changes of key? (Page 266.)



Practical Studies in Advanced Technic

Written Especially for THE ETUDE by the Noted Russian Piano Virtuoso

MARK HAMBOURG

Although the Fourth in a Notable Series upon Piano Technic, this Article is in every sense Complete and Independent in itself.

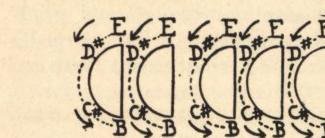
I PROPOSE here to discuss briefly the higher or advanced technic of pianoforte playing, as is to be found in the study of Thirds, Sixths and Octaves. Of course this is really a highly complicated subject about which innumerable books and treatises have been written without nearly exhausting all the material for discussion to which it gives rise. But the few remarks that I am going to make now are chiefly intended for the practical help of working students, and I shall confine myself more or less to explaining one or two of the methods which I personally find useful in mastering the difficulties that occur in these complex stages of virtuosity. For as modern pianoforte technic requires great development of double note playing and such like independence of the fingers, so it must be the aim of every student to discover the easiest and shortest cuts which may bring him to proficiency in this branch of his art.

The Practice of Octaves

Let us study Octave Technic for which every sort of studies have been and continue to be written. Now the real octave wrist combining great strength with high nervous tension, and suppleness, is a gift of nature, like the capacity for playing staccato bowing on the violin. But those who do not possess the power can develop it to a limited extent. There are several methods of playing octaves, one being with a loose wrist and the fifth finger slightly stiffened. This is a good way for octaves in a slow tempo, but when speed is required, it can only be secured by nervous contraction of the arm, the wrist being kept stiff meanwhile. To accomplish this needs much muscular strength as the advantage of the loose wrist has to be discarded, and whenever the rapidity of the tempo increases, the stiffening of the wrist must increase also. As far as the practice of octaves goes, I do not think merely playing them in scales is efficacious, and as I have already said, there are so many studies devised on this most difficult branch of piano technic that it is best to work with them. Those of Kullak are, I find, especially excellent. It is very unwise ever to work at octave playing for more than ten minutes at a time, as it is so fatiguing and may injure the arm if overdone. But there are ways of helping oneself to relieve exhaustion during long sequences of octaves. Some of these devices are useful for all, though generally each player finds out means for himself according to the structure of his own particular muscles. To illustrate what I mean by these helps against fatigue, I will give an example from the *A flat Polonaise* of Chopin. The great octave passage in the second part for the left hand, lasts 34 bars, which is a tremendous length as all pianists know; and the strain may become almost unbearable.

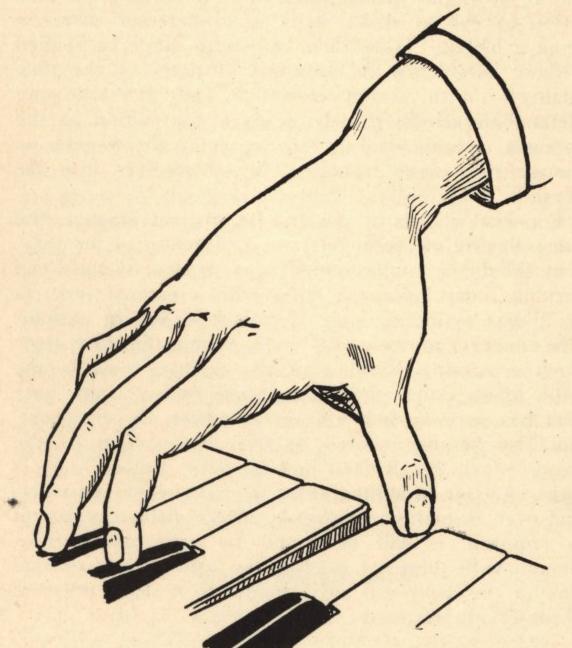
Here it is a considerable relief to think of the passage as in semi-circles from left to right as in Diagram No. 4A. Thus:

Extract from Polonaise in A flat, showing the commencement of the octave sequence in the left hand, which lasts for thirty-four measures.

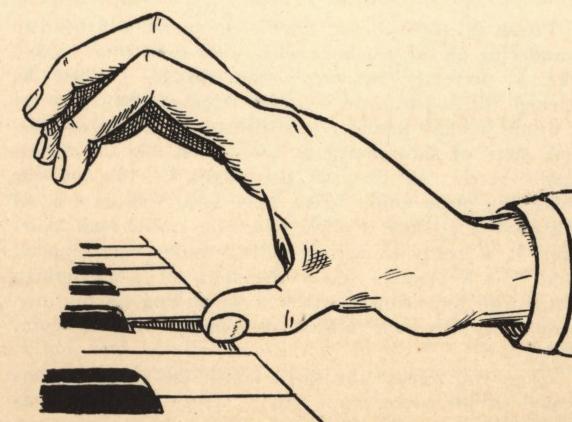


The above diagram shows how the octaves in the Chopin Polonaise should be figured out mentally and grouped in fours, going round like a half circle for each group.

Again, in the enormously difficult octave passage for the right hand in the *Sixth Rhapsody* of Liszt, it will be found to be of assistance to keep changing the position of the wrist from being high to becoming low. Thus:



1st. POSITION OF THE HAND, WITH WRIST HELD HIGH IN OCTAVE POSITION.



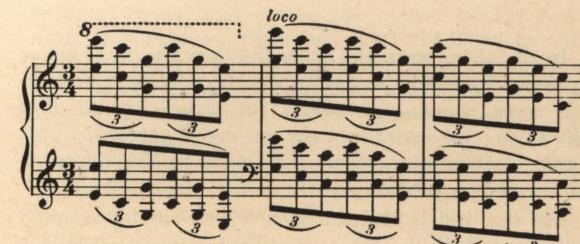
2d. POSITION OF THE HAND IN OCTAVE PLAYING, WITH WRIST HELD LOW TO GIVE RELIEF FROM FATIGUE.

This very small action of the wrist gives respite for a second from the tension, and sets the momentum of the nervous contraction going again. This same movement can apply to most continuous octave sequences of any length, provided they are in scale-like progressions, or in the form of reiteration. But for octaves which move in arpeggios, this same action would not answer. Because here the mind has to be occupied with the matter of judging the distances, or I should rather say, feeling them. For all jumps are very uncertain quantities, and no eye judgment can be possible where a high rate of speed has to be obtained. Therefore in arpeggio-like octave passages only a mental device will be of any help in the difficulty. This contrivance is to imagine the octaves in groups of threes in the mind, no matter what the rhythm is in which they are written. I take an example out of the *Hungarian Fantasy* of Liszt for piano and orchestra to show the idea.



The above example, although written in groups of four, is made much easier if the performer thinks of them in triplets, as indicated by the slurs under the notes. It is an entirely mental conception, and the execution as regards sound must remain in groups of four, as it is written.

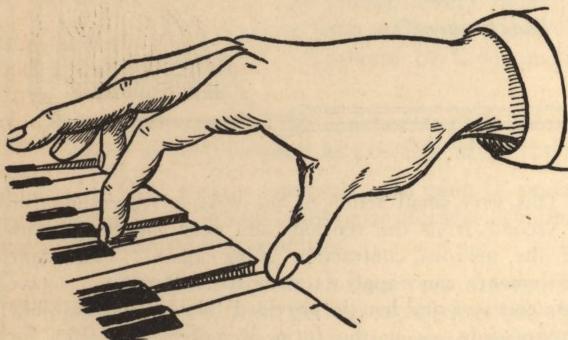
It must always be remembered, of course, that the device is only a creation of the imagination and must in no wise be allowed to become evident or interfere with the proper rhythm. But as a mental measurement it will always facilitate the negotiating of rapid jumps correctly and continuously. The last passage in the *Concerto in C minor* of Saint-Saëns for piano and orchestra also serves to illustrate the method of reducing the difficulty by this calculation of the mind.



The above illustration shows a mental device through which the octaves are considered in groups of threes, as indicated by the slurs below, though the effect of the rhythm must remain in three-four measure.

THE ETUDE

Still more hard than so-called simple octave technic is that where intermediate notes between the octaves have to be struck together with them, as in successive progression of rapid chords, such as are to be found in the opening Cadenza of Liszt's *E flat Concerto*. This starts with a tremendous sequence of grand chords in C major, which is extremely difficult to play accurately, and can only be mastered by unceasing practice. In such a passage the wrist should be kept loose and the intermediate notes (in the chord of C major it is the second finger on G) should be struck with rather a stiff finger, so as to form a sort of point of support, the thumb and fifth fingers, however, falling loosely on the two octave notes, C and Octave C. The hand should be arched and form a cup-like position. Thus:



OCTAVE PLAYING WITH INTERMEDIATE NOTE.

The stiffening of the intermediate finger must be very slight and almost imperceptible; in fact, here again it should be little more than a mental impression. For very rapid octave scales with intermediate notes, it is of assistance, instead of striking the middle note with the finger in its natural position, which interferes here with speed, to strike it upon the key only with the first phalange joint of the finger, in the following passage out of Saint-Saëns' *C Minor Concerto*. Thus:



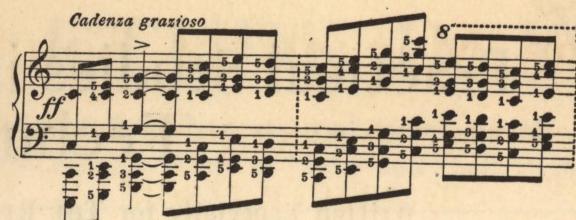
A DEVICE FOR SPEED AND ACCURACY. STRIKING THE INTERMEDIATE NOTE WITH THE FIRST PHALANGE JOINT.



In the above example, from the Concerto in C minor by Saint-Saëns, the sequence of octaves with intermediate notes in the right hand are struck by the first phalange joint instead of the second finger ball. This device facilitates lightness and speed in the execution of the above passage.

But this last is a technical hint for helping rapidity, to be used only by those who have already reached a considerable stage of virtuosity and also possess a wide stretch of the hand, and it should in no case be adopted by the student even of advanced technic! I merely mention it as a curious instance of the little ingenuities that can make the greatest difficulties become possible. I give here the fingering which I use in the aforementioned passage in chords out of the Liszt concerto, in

the hopes that it may help some who may be struggling with that particular cadenza.



What are termed broken octaves are also continually to be met with, especially in adaptations of pieces from orchestral scores and in the works of Beethoven and Mozart. These have to be played with great skill if they are to sound really well and make a good effect, therefore they must be patiently studied. For practicing them I advise using the first and fifth fingers with equal strength, the wrist being kept stiff and the hand oscillating to and fro as if it and the fingers were made of one piece with the forearm. There are excellent studies for the development of broken octave technic in Czerny's *Kunstfertigkeit*.

And now for a few words about individual chord playing, as it is so important to discover the right way to produce a fine and noble sound when striking these. The first essential here is to find how to obtain strength without hardness of touch. Strength there must be, of course, tempered by judgment, for without it the pianist will be unable to give out enough and graduating increase of tone when necessary. For especially in a dramatic piece where one often meets with an ever-growing crescendo of tone culminating upon a given point, if the performer lacks accumulative force he cannot achieve this effect, and so the piece may end in an anti-climax and the whole artistic meaning of the work be missed. Now one way to produce strength of tone is to throw the hands down on the chords, by lifting them high above the keys before striking. I do not advocate this, as it is so uncertain, and disaster may easily overtake the player at any moment by his falling upon the wrong notes. For it needs great precision of eye to strike many notes together correctly from a height. How, then, can extra force be applied without sacrificing the accuracy of notes or the tone quality? With abrupt chords I find the following method efficacious, namely, a quick contraction of the forearm, accompanied by an action of the fingers, as though they were trying to dig themselves into the keys.

For final chords at the end of a great passage, the same digging of the fingers and contraction of the forearm should be supplemented by a motion of the hand turning round upon the notes with a sort of jerk, as if it was trying to lock or unlock a key in a door. The fingers at the same time having finished their digging action should contract slightly towards the palm of the hand. Passages ending with a single note that has to be struck with great power or vehemence, can also be manipulated by this same action of the hand, which I call the "lock-the-door motion." It is most effective in adding extra strength when necessary, and even in pianissimo chords, where distinctive accent is required, it will be found to apply successfully, though with these, of course, the turning and contraction of the hand will only amount to a slight pressure abruptly administered.

The Spirit of the Piece

THERE is an Arabian Night's story of a fisherman wandering on the seashore who came upon what looked like a perfectly innocent brass bottle. When he opened the bottle, however, he released the spirit of a djinn, a huge monster possessing amazing powers.

A piece of sheet music is very much like the fisherman's bottle; as long as the pages lie idle on the shelf, the piece might never have been written for all the good it is; once it is placed on the music rack, however, it is ready to spring to life under your fingers. And it is a genuine spirit—the spirit of some human being who imprisoned within it something of his own personality, his own individual thought, when he composed it.

When you release the spirit which the composer has sealed in his piece, have pity! Give it such life as the composer would have wished; not the maimed and halting existence which comes of clumsy fingers and a sleepy brain.

Practical Ideas in Teaching, Culled from a Famous Authority

The following ideas are extracts from the well-known book by William James, *Talks to Teachers*. Though the book is intended for school teachers, not music teachers, the items selected all have a bearing on the psychology of teaching which admits of application in practical musical pedagogy.

A TEACHER should never try to make the pupils do a thing which she cannot do herself. "Come and let me show you how" is an incomparably better stimulus than "Go and do it as the book directs." Children admire a teacher who has skill. What he does seems easy, and they wish to emulate it. It is useless for a dull and devitalized teacher to exhort her pupils to wake up and take an interest. She must first take one herself; then her example is effective, as no exhortation can possibly be.

The wise teacher will use this instinct (rivalry) as he uses others, reaping its advantages, and appealing to it in such a way as to reap a maximum of benefit with a minimum of harm; for, after all, we must confess . . . that the deepest spring of action in us is the sight of action in another. The spectacle of effort is what awakens and sustains our own effort. No runner, running all alone on a race-track, will find in his own will the power of stimulation which his rivalry with other runners incites, when he feels them at his heels, about to pass. When a trotting horse is "speeded," a running horse must go beside him to keep the pace.

Pride and pugnacity have often been considered unworthy passions to appeal to in the young. But in their more refined forms they play a great part in the school room and in education generally, being in some characters, most potent spurs to effort.

. . . We have of late been hearing much of the philosophy of tenderness in education; "interest" must be assiduously awakened in everything, difficulties must be smoothed away. Soft pedagogics have taken the path of the old steep and rocky path to learning. But from this lukewarm air the bracing oxygen of effort is left out. It is nonsense to suppose that every step in education can be interesting. The fighting impulse must often be appealed to. Make the pupil feel ashamed of being scared at fractions, of being "downed" by the law of falling bodies; rouse his pugnacity and pride, and he will rush at the difficult places with a sort of inner wrath at himself that is one of his best moral faculties. A victory scored under such conditions becomes a turning-point and crisis of his character. It represents the high-water mark of his powers, and serves thereafter as an ideal pattern for his self-imitation.

Psychology can state the laws: concrete tact and talent alone can work them to useful results.

The Flush of Nervousness

By C. W. Landon

WHAT is the flush of nervousness? When one is called upon to play at the piano there is a certain acceleration of the heart action, a quickened circulation of the blood to the brain and, often as not, cold extremities. In this flush of excitement, owing to the anxiety to please during the few short moments in which to make good, the player naturally can not be in the best mood to excel. What is the normal thing to do? Just wait a few moments until you are accustomed to your position. Compose yourself by relaxation. Wait for the blood to be distributed again as it must and will. Take deep breaths but do not take them so deeply that the audience will think that you are gasping with fear. During this time the attention of the audience will be directed toward what you have to play instead of toward your own personality. Center your composed attention upon the art work which you expect to interpret. It is worthy of your attention and all your attention. If it is not, all the time you have spent in study has been a mockery. You are not nearly so important as the masterpiece of Mozart or Chopin which will probably live for hundreds of years after you are gone. Think of that and of all the foregoing instances and you will not be nervous when the time comes for your imaginary ordeal.

The Marvels of Sound

Some Wonders of Acoustics with which Music Lovers Should be Familiar

By ARTHUR ELSON

IN the old Biblical days, we may read, an army once gathered around the historic city of Jericho, intent on attacking it. Doubtless an arduous conflict was expected, but when the trumpets sounded for the charge the walls of the city suddenly toppled over, to the intense surprise of all present. The scoffer may claim that this was merely another case of graft in the building trades, but modern science has a better explanation of this so-called miracle. The accident probably resulted from what we now call synchronism, and explain as a coincidence of vibration rates. Given two substances that vibrate at the same rate, then the sounding of either will cause the other to vibrate in sympathy with it. When the second object is large, its vibrations may become of sufficient amplitude to cause startling accidents.

Even when the vibrations are transmitted through the air, breakage may result. Thus in the St. Louis Exposition the playing of a certain note on the large organ employed there resulted in the shattering of a glass skylight. The omnipresent reporter attempted to explain the accident by claiming that the regular organist was probably not responsible, and that someone must have been playing harsh notes on the instrument during his absence. But, as a matter of fact, the harshness (if, indeed, this effect could be produced) would not have influenced the skylight at all. What really happened was the playing of a smooth, full tone whose vibration rate coincided with that of the skylight, and caused an excessive sympathetic vibration on the part of the glass. The writer remembers another similar accident, in which the first strong note in the refrain of *Larboard Watch. Ahoy!* shattered a gas-globe into fragments.

That synchronism is a very delicate affair is proven by the fact that when two tuning forks vibrate at exactly equal rates, the tone of one will cause the other to vibrate at a great distance, even a mile if the pitch is low and the sound powerful. If the two vibration rates are not exactly equal, the sympathetic motion is less marked; and a very small difference in rates will do away with the synchronism altogether.

Sympathetic Vibrations

Such sympathetic vibrations were formerly in use on musical instruments. The old *viol d'amore* had catgut strings for the performer and steel strings to vibrate in sympathy with them. That the tuning was rather difficult is shown also by the old lutes, which had paired strings like our mandolin. Mattheson once said that if a lute-player lived to the age of eighty, he had probably spent sixty years tuning his instrument.

When vibrations are transmitted directly from one object to another the effect is often very marked. Thus when soldiers march over a bridge they are usually ordered to break step, as the rhythmic tread of their customary marching might cause the bridge to sway dangerously. Mill engines often communicate their vibrations to the buildings containing them; and one cotton mill swayed so noticeably that the engineer had to avoid certain engine speeds in order to avert an accident. Not every building will vibrate to any special rate, but those structures that do happen to vibrate to a given tone may easily become dangerous.

The transmission of vibrations may take place in solids or liquids, as well as gases; but we ordinarily think of sound as a disturbance in the air. This disturbance is caused by the motion of some substance. When the motion is irregular, as in the crash of a breaking window-pane, we call it noise; but when the motion gives rise to rhythmic and regular swayings of the air-particles, we call the

result a tone. Sound is transmitted through the air by the motion of the air-particles, each particle transmitting its impulse to the particle beyond. In this way a sound travels onward, at a rate (in air) of about 1,120 feet a second. As light travels very much faster (nearly 190,000 miles a second), and traverses ordinary distances without any appreciable interval of time, it may be used often to measure the distance of sound. Thus the time elapsing between a flash of lightning and the resulting sound of thunder will show the distance of the flash, each interval of five seconds meaning a trifle over a mile for the sound to travel. Similarly, Chladni records the flash of a meteor explosion, which was followed by a detonation heard nearly ten minutes later. This showed that the explosion was over a hundred miles away. Sound can travel to even greater distances than this. A ship's crew in the South Atlantic once heard bells quite plainly. Later investigation showed that these bells were rung for a Rio Janeiro festival, and were heard when the ship was 120 miles at sea. The cannon shots of battle have been heard at distances exceeding three hundred miles; but probably the vibrations were transmitted through the earth. The same is true of the noise of volcanic explosions, though Humboldt heard the report of the St. Vincent eruption at Demerara, 750 miles off, in which case the sea may have acted as a carrier. The actual motion of waves from volcanic disturbances is felt at great distances, the waves resulting from the Krakatoa eruption having traveled three times around the world. Very often a volcanic impulse will travel up through the sea, causing such an effect on ships that their crews will speak of having struck a rock in mid-ocean.

Tones and other sounds are made audible to the ear by the striking of the air-particles on the eardrum, regularly or otherwise. These strokes are reported to the brain, which recognizes a tone by the regularity of vibrations, and determines the pitch by their number. Like the eye, the ear has its limits. Its perception usually extends from a rate of sixteen vibrations a second to a rate of 38,000. Vibrations slower than the first figure are heard as separate puffs. Some organs have sixty-four foot pipes that can go below the limits of hearing, but the value of such pipes is doubtful, even when they are used merely to reinforce others. The higher limit of hearing varies greatly with different people. Some can hear a shrill locust, or the tones of the high-pitched Galton whistle, which are wholly inaudible to others.

Sound Reinforcement

In musical instruments synchronism plays its part by allowing sounding-boards, sound-boxes, or tube to reinforce vibrations that would otherwise be too feeble for practical use. The violinist can lessen the vibration of his sound-box by the mute, which clamps the bridge, and lessens the force of the vibrations that it carries from the string or strings to the sound-box. A violin string by itself would give a very weak tone. The same is true of piano strings, whose tone is reinforced by a sounding-board. Such a board or box is of so complex a structure that it will vibrate in sympathy with any tone produced by the instrument in which it is used. In tubes, such as are used for the woodwind or brass instruments, the size of the air-column in the tube causes it to reinforce vibrations of one special pitch, when the air-column vibrates as a whole. Keys and finger-holes for the woodwind, and valves (ventils) or slides for the brasses, are used to alter the length of the vibrating column for an alteration in pitch. If a tuning fork is sounded near a flute, and the flute is manipulated

until its air-column is of the right length to respond, the vibrations of the tuning fork will be greatly amplified in volume. This shows also that the vibration of air-columns in tubes is not due to any air-current passing through them.

Before leaving the tuning fork the student should be familiar with its use in showing that sound can neutralize sound. As a tone is transmitted by regular pulsations of air, it follows that an equally strong set of pulsations in an opposite direction will offset the tone and leave silence. The two prongs of the tuning fork will do this, neutralizing each other in certain positions, which the student may find for himself by turning a vibrating fork about a vertical axis.

An interesting experiment in synchronism, showing the necessity of sounding-boards or boxes, was performed by Wheatstone. He had a pianist perform two flights below his lecture hall, in a closed room. From the sounding-board of the piano a rod extended upward through the two flights into the lecturer's presence. The vibrations that the rod brought from below were too feeble to be heard, but when the lecturer held against the top of the rod anything that would act as a sounding-board, the music at once became audible. A violin body was thus used, and a plain wooden tray, either of which amplified the rod's vibrations to the point where they became clearly audible.

Tones and Overtones

When a string or air-column vibrates, it not only moves as a whole, but subdivides into fractional parts (halves, thirds, quarters, etc.), which vibrate along with the chief, or fundamental, tone. Since a shortening of the string or column raises the pitch, these faint high tones blending with a note (overtones, harmonies, upper partials) are to be found at definite intervals above it—an octave for the first, a fifth more for the second, etc. Taking, for example, any C, its overtones would be, in ascending order, C, G, C, E, G, B-flat, C, D, E, F-sharp, G, A, B-flat, B, and C. The first B-flat, and some of the last six overtones, are out of tune with our scale, but the others are very nearly in tune, and their presence may be shown on the piano. If the student will cover the wires of each piano key with little strips of paper, raise the dampers by holding the pedal, and play strongly a low note, he will see that some of the upper notes vibrate in sympathy with the overtones, and shake off their own pieces of paper, while the other pieces remain unmoved. The violinist makes use of these harmonics, producing them by themselves without any fundamental tone, by touching the string lightly at some desired fractional part of its length. The piano maker places his hammers at a definite distance along the wires, to prevent as much as possible the formation of the sixth overtone, which is out of pitch with the scale. Wind instrument makers rely upon the fact that increased force of breath on the performer's part will make the air-column divide, and sound the octave of the lower note, this octave being used with the keys to form a second scale. In instruments of the clarinet type, with heavy mouthpieces, the odd numbered harmonics do not form; so the maker provides keys giving a scale to the twelfth, instead of to the octave, of the lowest note on the instrument. Players obtain still higher tones by "cross-fingering," the opening of certain holes in the tube which causes the air-column to divide into still smaller segments.

Ordinarily the hearer does not perceive the overtones blending with any note until his attention is called to their presence. Debussy, however, has such a sensitive ear that he can hear them easily,

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even to some of the faint upper ones. In his music he often reinforces the overtones of a low note by added instruments in high positions. Such effects strike many people as discords, but seem perfectly natural to him.

The presence of the different overtones in varying amounts gives to each tone its own distinctive quality. In vocal tones, this quality, or *timbre* is caused by the resonance given to a tone and its overtones by the mouth and nose. It has been proposed to analyze the voices of singers, giving the relative proportions of different overtones, so that future generations may be able to reproduce famous voices mechanically. As far as the actual quality of tone is concerned, this would be perfectly practicable, but an artist's individuality consists also of his methods of expression.

The very slight imperfections sometimes observable in the sound-reproducing machine and other instruments of its type arise from the fact that the material used in the cylinders or disks is not sufficiently delicate to record the minute vibrations caused by the higher overtones. The incisive violin tone, which contains a large proportion of these, is mellowed down by the sound-reproducing machine to a quality resembling that of the flute. In other respects, though, the machine is accurate enough, reproducing voices and brass bands with striking fidelity. In the various machines the record is taken by having the cylinder, or disk, in a receptive condition of softness, pass under a needle, which vibrates to whatever is being recorded, and leaves a line in the revolving disk or cylinder. In performance the process is reversed, the cylinder or disk causing vibrations in a needle, which are made audible by a megaphone if necessary.

Acoustics in Buildings

The subject of architectural acoustics has received a great deal of attention, but is not yet thoroughly investigated. Sound may be reflected, like light, in which case, if the reflecting surface is far enough away, an echo is produced. But when certain French architects built the Trocadero on this principle, they made a failure acoustically. The hall of the Paris Conservatoire, on the other hand, is excellent for hearing; and, although it is old and stuffy, the authorities will not allow any change to be made in it, for fear of injuring its acoustical excellence.

As a matter of fact, sound waves are more subject than light waves to what is known as diffraction. In other words, they will bend around a corner. Thus when powder mills explode the windows of neighboring buildings are blown in, not merely on the side facing the mill, but on all sides. Sound waves have also some analogy with ocean waves, and will rush along a gentle slope while rebounding back from a direct obstacle. For this reason buildings of the Salt Lake City Mormon Temple or London Royal Albert Hall type, which are semi-egg-shaped, produce the best results.

The prevalence of the so-called whispering galleries shows how little the architects really know about the sound-producing qualities of their buildings. Such a gallery is found in St. Paul's, in London, a whisper carrying from one point to another by reflection from the dome. The dome of our own Capitol, at Washington, is able to reflect comparatively soft sounds with much clearness. It is evident that such domes act as condensers, reflecting the sound waves to a given point below instead of diffusing them. In a Boston church, the architect (Richardson), obtained a still more marked effect; for when the service was started, it was found that a most perfect echo existed in the building, making it useless. The congregation finally sold it, and the buyers did away with the echo by various experiments, but the tentative nature of these experiments only served to emphasize our lack of knowledge on the subject.

Outdoor echoes are easily traced to their sources—the reflecting power of a cliff, or a wooded hillside, or walls of buildings. Tyndall, in experimenting with fog signals, found that there was some reflection of sound from an imaginary plane dividing two air-spaces of different density. Thus the presence of "holes in the air," so dreaded by aviators, diminishes the intensity of sound. Humboldt found the falls of the Orinoco less loud by day than by night, because in the daytime the sun's rays caused hot air in the vicinity of rocks, and

thus made the atmosphere less uniform than it was by night. Changes of this sort may occur very rapidly, and even the different strokes of a bell tolling the hour may come to the hearer with varying intensity. Such hindrances to the transmission of sound are called acoustic clouds.

The use of submarine bells as fog signals has proven very effective. The speed of sound in sea water is about four times as great as in air. At present each of our lightships rings its number under water in foggy weather. Any boat equipped with receivers can pick up the sound some miles away. With two receivers, one on each side of the boat, a navigator can tell when he is pointing toward the lightship, which he can thus approach and use as a new point of departure. It has been proposed, also, to have bells at harbor mouths, one on each side, which will enable boats to tell when they are in the proper channel. Further experiments are being made with electric buzzers, which will give submarine reflections from icebergs or other obstructions at a distance up to three miles.

affected an instrument known as the type-reading optophone, which can convert a line of printed type into sounds based on the shape of the type, and will therefore enable blind people to read print by the ear. This instrument depends on the fact that a few substances, notably the element selenium, are sensitive to light. The reflection of the printed letters is cast by proper means upon bridges made of selenium, which are included in what is known as a Wheatstone's bridge, and connected electrically to a Brown telephone relay and a telephone receiver. Under different conditions of reflected (diffused) light, the selenium will cause different sounds in the receiver, which the hearer can learn to identify with the various letters that are reflected in turn. The light is furnished in a group of dots, and the interference of the printed letter with one or more of these dots causes such dot or dots to fail to influence the selenium. The instrument has also an attachment by which the size of the dot-group may be varied to suit any size of type. The book or paper to be read is moved along an outside slab, and held in place by guide bars.

A Wonderful Recent Invention

The so-called audion lamp, worked out by Dr. Lee De Forest, is now playing a large part in telephony, and has even helped to make wireless telephony possible. One of its chief uses is to amplify the effect of the voice. When the filament of an incandescent bulb is in use, giving light, it also gives off a stream of infinitely small particles, known to scientists as ions. In the audion lamp the streams of ions are intercepted by two nickel plates near the filament, one on each side. The stream of ions is so constant that an electric current can pass through it, the current being sent from the plates through the filament. When a lamp on a telephone circuit is lit there will be a noticeable hissing sound in the telephone receiver, caused by the showers of ions. But to make the lamp useful another modification is necessary. This consists of wires isolated between the plate and the filament. If these wires are charged they repel and deflect the ions on their journey from the filament to the plates, and thus cause changes in the current already flowing through the ion-streams. A slight change in the wire current will cause a great change in the ion-current; and the value of the lamp depends on this fact. In long-distance wire telephony, the lamp is put into the circuit wherever desired. The voice comes in over the telephone wire, and is connected to the nickel wires. The current alterations, due to speaking into the transmitter, thus cause greater changes (six to ten times as great) in the filament-plate current, which takes the magnified message onward from the point where the lamp has been put into the circuit. All this is very technical, but the layman may get an idea of it by imagining that the lamp contains levers instead of ion currents. Pivoted at the filament, the levers extend out to the plates; and a little disturbance in the middle, where the wires are located, will cause increased motion at the outer ends. This is not an accurate parallel, but it will serve to suggest the increase in current variation that the lamp causes.

In the wireless telephone experiments an enlarged type of audion lamp was used at the receiving end. It would seem to the layman that a battery of audion lamps, properly connected, would magnify and remagnify a slight signal to any desired force. The wireless sending station used what is known as the "vacuum-trigger tube," devised by Dr. Langmijur, and named the Pliotron. Three hundred such tubes were connected, all being acted upon at once by the microphone transmitter used. The vacuum tube, as its name implies, is a tube from which the air has been exhausted. When a current is passed through such a tube (traversing the space from a connection at one end to a connection at the other), the tube is filled with showers of incandescent ions, and is very sensitive to any change in the force of the current, such as a transmitter diaphragm will cause. But the exact form of sending apparatus has not yet been fully described in print.

Those who desire a fuller account of the audion lamp and its achievements will find it in the *Popular Science Monthly* and *World's Advance* for November, or in the *Literary Digest* for November 20, 1915.

Sound Facts for Busy Readers

Put an alarm clock under an air pump, exhaust the air. No sound will be heard when the bell sounds. This shows how necessary air is in communicating sound.

Just as the invisible ultra violet ray will make a record upon the photographic plate, there are sounds that are literally inaudible, but which can be indicated to the eye. Charles Kellogg, the "Bird Man," in his public demonstrations extinguishes burning gas jets from a distance by setting in vibration tuning forks, giving forth vibrations so high that the ordinary ear cannot distinguish any pitch.

It is reported in the newspapers that the sound of the battle of Verdun was heard 150 miles away. That being admitted, these sounds were not heard until over eight minutes after the mighty guns were discharged.

"Billy" Sunday's voice is such that in the open air it could be heard by only two or three thousand people. His sounding board enables him to address fifteen to twenty thousand.

Electricity and Sound

The applications of sound to electricity (or *vice versa*) have been decidedly important to civilization; for among them is the telephone. The telephone is constructed upon the idea that an electric current may be varied in intensity by the approach or withdrawal of a piece of magnetized iron with relation to another electro-magnet wound with wire. The variation of the current thus induced is transmitted faithfully along the telephone wire to the receiver, where the process is reversed, the current acting on the magnetic armature on the diaphragm of the receiver, and making that diaphragm reproduce exactly the vibrations originally imparted to the diaphragm of the transmitter by the voice. The telephone systems of the present, with relays for long distance talking, have become both intricate and important.

The telegraphophone is an instrument that records sounds successfully on a magnetized disk of steel. Under proper electrical conditions the voice may be recorded perfectly on such a disk, and reproduced accurately when desired.

A French scientist, D'Albe, has recently per-

Universality in Piano Teaching Methods

An Interview with the Noted Pianist

ERNEST HUTCHESON

The Need for Practical Instruction

"WHEN one contemplates the vast number of things that have been said about piano playing and piano study one is tempted to be silent upon the subject, but as a matter of fact there is still a great deal that one may observe and a great deal that one may say. The tendency just now is away from theory in piano pedagogical matters. People do not ask to know useless opinions upon piano technic but rather prefer to find out how the best playing is done from actual observation.

"The need for practical instruction has in a way created a new class of piano teachers who do not write essays about what they intend to do but who actually play and teach, and through their experiences evolve means of their own to fit particular needs.

"Leschetizky has been called the greatest piano teacher of the nineteenth century and this is no exaggeration. He was great because he was always practical. He indicated certain methods for help in establishing the main principles of elementary technic but beyond that he was above methods.

Technic Required

"Technic has always adapted itself to the need of the times and to the character of the instrument. In the early days of keyboard instruments the action and the music to be played made little demands upon the strength of the player; accordingly with the spinet we find that it was the custom to play with extended fingers, the motion coming principally from the nail-joint, and to avoid the thumbs. The spinet was a delicate instrument meant for delicate ears. It tinkled delightfully but had little sonority. A few modern chords would smash such an instrument.

"At the next step of the historical development of the instrument a newer and stronger technic came in vogue through the use of the harpsichord and early piano-forte, coincidentally with the writings of Bach, Scarlatti, Haydn, Mozart and Beethoven. Freer use of the thumb, a stronger finger-action (from the knuckle-joint, with curved fingers) and the hand-action from the wrist for staccato work characterize the progress of this period.

"Finally came the technic of Franz Liszt, and with it a piano of iron and steel frame, deepened touch and immensely magnified resources of tone. Again pianists modified their methods, the chief points of novelty being an arched position of the hand (to give greater scope to the finger-action) and the free use of the upper arm.

"Piano touch, however, is merely a necessary means of creating piano tone, and in considering the external movements of the arms and fingers it is all too easily possible to lose sight of their true object.

"After all, music is the art of the ear. It reaches the individual solely through that organ, and that being the case the first consideration of the pianist should be beautiful, varied and expressive tone.

The Study of Tone

"The analysis of tone must be an ear analysis. No matter how carefully the student may have attended to all the outward technical directions regarding hand position, fingers, etc., if the tone is not right his whole technic is faulty. I rarely watch the fingers of a pupil, nor indeed do I watch my own fingers very closely

when playing, but I listen incessantly. If I hear a particular kind of tone I know that the elbow is stiff—another kind might betray wobbly fingers, and so on.

"One of the most common defects in the technic of the average pupil is lack of freedom in the upper arm. It is surprising what mischief can be brought about by a tightness of the muscles above the elbow. It prohibits a proper concentration of weight in the finger

is, I am convinced, seldom realized by the student or the public. The tone of a piano is affected by cold or heat, by dampness or dryness of the air, by its acoustic surroundings, and not least by the physical expression of the player's mood. Treat a piano badly and it will sulkily lock up its treasures of tone. Treat it lovingly and understandingly, and it is one of the most responsive of instruments; its harp of over two hundred strings, its great sounding board and frame and its system of pedals are all susceptible to the minutest variations of sound for musical purposes, to such a degree that very slight and apparently unimportant motions at the keyboard affect the tonal mass.

The Sensitiveness of the Piano

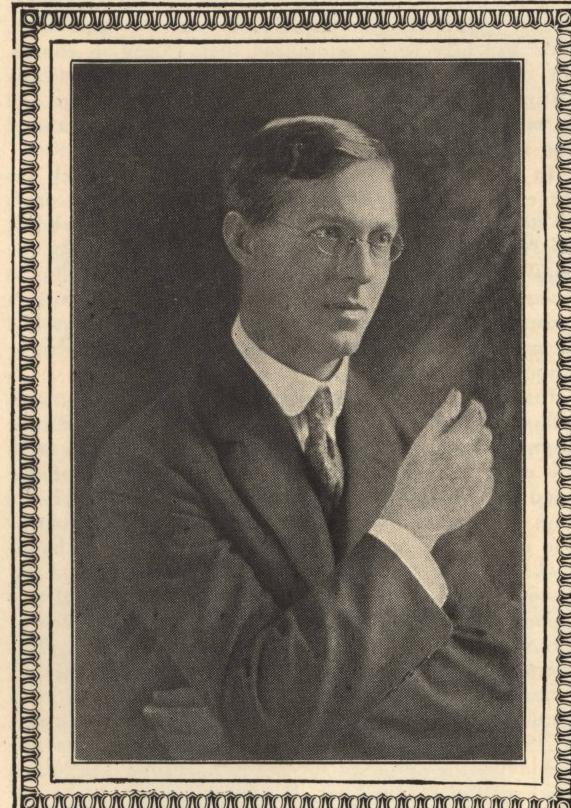
"The sensitiveness of the piano, then, is one of the first things which should command the attention of the student. As long as he regards it as a kind of tub or as an anvil which may be drummed on or hammered at pleasure he will not secure musical results. On the other hand, respect for the instrument is no small step toward a better understanding and treatment of it.

"I am often asked why pianists move the wrist up and down *after* playing a note; it is agreed that nothing can be done to modify the tone when the key is held down. First, I answer, practically all pianists do it, therefore it is *prima facie* right and must have a meaning. Secondly, a tone undoubtedly can be modified in many ways after its initial sounding, by pedalling, by 'Bebung' and echo effects, and by this very oscillation of the wrist. Just watch me for a moment while I do it and then watch that vase of flowers on the other end of the piano. You see that every rose nods its head in sympathy with my slight movements. That means that I am communicating vibration to the entire case of the piano and reinforcing the effect of the sounding board. Again, do you know that the thunderous, echoing roll of big chords in a great concert hall is largely caused by strong vibration imparted to the whole body of the piano by pedal action? Once more, are you aware that if one note is played with singing tone and another lightly, as in accompaniment, the hammers may seem to behave differently after leaving the strings? But now let us hear these instances of the delicacy of the instrument and return to technic.

Typical Touches

"The student, in my opinion, should begin by mastering certain typical forms of touch which may at first be definitely associated with simple movements. These touches are what might be called the primary colors of piano playing and they should be understood by the player and intelligently applied. I have often found the following table given on the following page of great use to beginners:

"These, of course, are only the broadest of types, and I do not mean to say that a portamento cannot be executed by the fingers or that the wrist takes no part in legato playing. A staccato, for instance, may be performed by finger-action, by hand-action from the wrist, by movement of the wrist itself, by arm-action from the elbow or shoulders, or by combined action of finger and hand or hand and arm. In fact, an almost infinite variety of touch is possible, according to the tonal effect desired, and it is largely this which gives charm to expressive interpretation. Nevertheless, the three typical touches should first be studied and de-



ERNEST HUTCHESON.

tips and infallibly hardens the tone in forte passages of all kinds, especially strong chords and octaves. Save for quite extraordinary effects, the whole playing mechanism except the nail-joints should be in a state of relaxation.

"It is important to observe that the physical freedom of the player is directly communicated to the action of the instrument itself. The sensitiveness of the piano

[EDITOR'S NOTE.—Mr. Ernest Hutcheson is one of a group of young men who have within recent years brought the name of Australia into the musical firmament. Although the better part of his life has been spent in foreign lands, Mr. Hutcheson is a native of Melbourne, where he was born July 20, 1871. He was a pupil of the Rev. G. W. Torrance, Mus.Doc. (Dublin), and of Max Vogrich. At the age of fourteen he went to the Leipzig Conservatory, where he studied under Zwintscher, Reinecke and Jadasohn, remaining under these masters for four years. Thereafter he went to Weimar, where he placed himself under the tuition of Stavenhagen, the well-known Liszt pupil. Although he had played all over Australia at the age of five as a child pianist, his mature debut was made in Berlin, 1894. After successful appearances abroad he came to America, where he was engaged for some time teaching at the Peabody Conservatory in Baltimore and at Chautauqua, New York. He then returned to Germany, where he remained for some years teaching and playing. In America he has appeared with all of the leading orchestras and in a great number of recitals.]

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veloped, not only in technical exercises but also in musical performance. The study of Mozart's Fantasias and Sonatas may be especially recommended in this connection.

"The extension of piano literature has made a giant technic necessary. Yet it is obviously impossible to prepare for every difficulty which may occur in modern music. Teachers now realize that a command of certain technical formulæ and elementary principles opens the way to the more intricate problems. They know that technic is at best a means to an end. They consider how the exercises and scales are played rather than the mere task of playing them an infinite number of times. Any fool can play a five-finger exercise but it takes a wise man to adapt what he has learned from playing such an exercise to the uses of his interpretative work.

"It is surprising how certain pedagogical materials survive in the pianoforte study of to-day. Of course, new and excellent materials come from the printing presses all the time but only the best survives. Take the case of Czerny and Cramer. Teachers find themselves turning back to those able étude writers all the time. Czerny was a contemporary of both Hummel and Steibelt and in their day Hummel and Steibelt were looked upon as the equals of Beethoven. Now their music is largely a memory but Czerny and Cramer are both used to this hour.

"So it is with scales and arpeggios. The wise teacher is the experienced teacher and the experienced teacher knows that a certain fluency and easiness and general intuitive intimacy with the keyboard can be obtained through the use of these materials that cannot be obtained as easily in other ways. In other words, the pianist's mind has to be hitched up to the instrument so that he is able to do a great deal of his keyboard work without conscious effort. Drill in scale playing seems to accomplish this. Scales and arpeggios seem to do away with the incessant need for watching the keys and give the player a grasp upon the possibilities of his instrument. There is really nothing like them for this purpose and if they are not used some other much longer and much more circuitous path must be taken. Don't sniff at the man who swears by Cramer, Czerny, scales and arpeggios. He is dangerous only when his vision stops with these purely technical means to an end.

"Modern technic aims to free the player from mechanical bonds so that his musical intuitions may be given the widest reign. The mind acts subconsciously to the great advantage of the student who has put the necessary technical work behind him in his race for musical success. I am told by a man who uses a typewriter constantly in his daily work, that the warning bell which indicates that the end of a line is reached, may ring a thousand times and not be noted audibly by the person operating the machine. Nevertheless the bell makes an impression and the operator unconsciously or subconsciously obeys it and sends the carriage back for the beginning of a new line. This is illustrative of the many acts which the pianist must do and which becomes habitual.

"The human mind is not great enough to carry consciously more than a mere fraction of the many things which a pianist must remember in playing a complicated masterpiece. The mind must direct at all times but its chief concern must be the artistic import of the passage and never the mechanical details. All modern

methods recognize this and seek to have these details accomplished by wisely planned technical drill. This in a measure accounts for the great improvement in pianoforte playing in general during the last twenty-five years."

Developing Musical Volume of Tone

By Edward Ellsworth Hipsher

THERE is a vast difference between mere loudness and real volume of musical tone. One may sit at the instrument and "whack away at the keys" with all the expenditure of muscle characteristic of chopping wood, without having produced a single tone that could be regarded as having any musical volume or value. And the illusive division between music and "rackett" is not so easy of definition, even by one long initiated into the inner temple of his art.

Every pupil is anxious to feel that she is doing something. This leads her into the effort to make even her first grade pieces to sound big. And through this desire, and because of her limited knowledge of acoustics as applied to the piano, she falls into the error of resorting to brute force, for the sake of the louder sound she thus produces from the instrument. To correct this tendency, the wise teacher will be ever on the alert.

At the very beginning, it is quite necessary that the pupil be trained, as far as possible, to eliminate all wrist effort in manipulating the keys of the instrument. Certainly, the tendons controlling the finger muscles have their connection with the wrist and upper arm, so that the absolute dispensing with the functions of these larger organs is impracticable; but, at the same time, their use may be so minimized that, except in chords, the conscious effort of tone production is practically all in the muscles of the fingers. And this is the end to which we must work if our tone is to be round and sympathetic.

In order to develop this roundness of tone which has the carrying quality that makes it fill the farthest parts of a room, we must learn to get away from violent effort in tone production. Try to efface from the pupil's mind the impression that the keys are to be "struck." In a way, this word is used in its correct sense; and yet, by its associations with other uses and ideas, it is the source of much mischief in the young piano-student's mind.

Instead of teaching pupils to strike the keys, try to influence them to feel that they are to draw the tone from the keys. Instead of the shock which comes from the contact of a bundle of hardened muscles of the hand and wrist, train the pupil to take hold of the keys, with a grasping sensation in the fingers, much as one grasps the hand of a friend, for a hearty handshake. Fullness and roundness of the tone depend not so much upon the vehemence of the stroke of the hammer against the strings as upon the energy back of the muscles which set the hammer in motion. This energy originates in a mind that, by persistent, careful, concentrated attention and thought, is quickened to a sympathetic conception of the singing quality of tone, so that it intuitively reaches out and grasps for the melody of the vibrating cords. By careful example and precept from the teacher, this quality is gradually developed. Then the pupil begins to get real musical volume of tone, that elusive something which gives much of the appealing quality to music.

One Way of Getting More Pupils

By Harriet Partridge

THE teaching of music has its business side as well as its ideal. There are very few teachers who would not like to increase or improve their patronage. Where there is real worth, I believe that advertising is the solution. But advertising has become such a science and the public is so surfeited that unless the appeal is made in the right way, your effort is wasted. I have tried both the indirect and the direct method of advertising. By indirect I mean a card in the newspapers with my name and address, and by direct an announcement or circular mailed to the prospective pupil. I have never had any success with general newspaper advertising. I do not have any bargains to advertise and I do not believe that my name is ever noticed except by my competitors.

My experience has been that post cards were an effective means of interesting people, and at the same time an economical way. Circulars are good, too, but the expense is much greater. The following copy is one that I am using:

Why is it that so many piano students fail to learn to play? It is because they are not shown WHAT TO LEARN, AND HOW TO LEARN IT in a systematized manner.

Systematized Piano Study

Name _____

Address
Phone _____

When you are hunting for copy for your advertisement, tell what you especially emphasize in your teaching. It must be something that will attract the eye, and that will show why you should be patronized. I have found a typewritten card better than a printed one. It attracts the attention more, just as a sealed letter will. The message must be brief in character, with the nature of post card correspondence. I obtain names from the city directory, taking those of residences in my section of the city.

Monotone

ONE of the most noted songs of Cornelius is that entitled *Ein Ton*, in which the voice retains a single tone throughout, variety being secured by changing harmonies. While this is the best known work of the kind, it is not the only one. Mendelssohn wrote a piece entitled the *Son and Stranger*, in which a single tone was retained throughout, his object being to provide his brother-in-law, Hensel, something he could sing. Hensel, however, proved "quite unable to catch the note, though blown and whispered to him from every side." A still more historic instance of the same kind is the canon composed by Josquin des Pres in deference to a wish expressed by Louis XII. Louis, who knew little or nothing of music, desired Josquin to compose something for him, whereupon the great Netherlander produced the canon in accompaniment to which the "vox regis" (king's voice) retained a single tone throughout.

The Three Primary Colors in Pianoforte Playing

As indicated by Mr. Ernest Hutcheson in the accompanying article

Typical Touch	Meaning	Marking	Typical Movement	Description
Portamento	"carried"	Arm	<i>Notes held to their full value but not connected [usually involving use of the pedal.]</i>
Staccato	<i>detached</i> or !!!	Hand	<i>Notes shortened of their written value and disconnected.</i>
Legato	<i>bound</i>	Finger	<i>Notes held to their full value and connected.</i>

A Musical Day In Nature

A Lecture Recital Program for Students and Teachers

By E. R. KROEGER

The clever teacher will at once see the possibilities of the following. It tells the fascinating story of a traveler in the open. It should be given with as little interruption between the pieces and the spoken portion as possible.

On going into the country, the nature-lover's imagination and emotions readily respond to the surroundings. Composers especially have strongly felt the call of "out-of-doors." There is hardly a master who has not given to the world remarkable music which has been inspired by Nature. The great *Nibelungen* music-dramas of Wagner are wonderful tone-paintings of the four elements: earth, air, fire, water. Beethoven's *Pastoral Symphony* is an extraordinary nature experience told in tones. Raff's symphony *In the Forest* is another. In fact, if the beautiful music directly inspired by nature were to be wiped out of existence, the art of music would be a great loser thereby. In the present article, based upon a successful Lecture-Recital given frequently by the author, the intention is to take the reader through an imaginary day in nature's tone-land. Interesting events and experiences from early morning until dark night follow in succession, and charming pieces by standard composers illustrate the traveler's journey.

The first selection is Godard's *At Morn (Au Matin)*. The sweet flowing harmonies indicate the freshness of early dawn as the sun's bright rays gradually spread over earth's surface and awaken the slumbering birds.

The first bird's song heard is that of the lark. It is well described by Shakespeare in his celebrated lines from *Cymbeline*: *Hark! Hark! the Lark.*

*Hark! Hark! the lark at heaven's gate sings
And Phoebus' gins arise
His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin to ope their golden
eyes;
With everything that pretty is—My lady sweet, arise;
Arise, arise."*

Schubert's beautiful setting of this poem (transcribed by Liszt) is most appropriate here.

No. 1 Allegretto Hark! Hark! The Lark - Schubert-Liszt

The warm beam of the sun brings out the brilliant butterflies, which dart hither and thither in the fresh morning air.

No. 2 Allegro grazioso Butterfly - Grieg

As the traveler goes on, he enters the fringe of the forest, and walks along a path among the trees. The various woodland sounds cause him real delight, and he experiences a lofty exhilaration as he gets deeper in the woods. Gade's *In the Woods* well describes his feelings.

No. 3 Molto vivace In the Woods - Gade

A lovely little rivulet is threading its quiet way through the grassy meadows between the trees.

No. 4 Allegro spianato Song of the Brook - Läck

Enamored of the scene, he seats himself beneath the spreading branches of a tall oak tree, and gazes pensively at the murmuring brooklet.

No. 5 Allegretto Under the Leaves - Heller, Op. 86, No. 5

On continuing his way he comes to a clearing, and there by the path, he sees a picturesque inn. It looks peaceful and restful amid the green leaves of the trees, and he concludes to spend a few moments in serene contemplation of his surroundings.



ERNEST R. KROEGER IN HIS STUDIO.

No. 6 Mässig (Moderato) Wayside Inn - Schumann

He presses forward and arrives at the top of a hill where he can overlook the country. It is now high noon, and the sun's rays cause the heat-waves to arise from the ground. The entire landscape is one of great loveliness.

No. 7 Noon - Jensen, Op. 17, No. 7

He now decides to return by another path, and as he goes down the gentle incline, he hears the song of a joyous peasant at his work in the fields.

(Play Schumann's *Happy Farmer*.)

A short distance away, there are the sparkling waters of a small but lovely lake. On its calm bosom, a graceful swan is seen moving slowly.

No. 8 Lento - The Swan - Saint-Saëns

Twilight now approaches, and as he nears his home, the traveller feels in his heart a song of thanksgiving arise at the recollection of the enchanting scenes he has witnessed during the day.

No. 9 Larghetto Abends - Raff

The moon now slowly rises in the east, as the sun sinks in the west. The plaintive song of the nightingale arrests the traveller's attention.

No. 10 Lento a capriccio The Nightingale - Atabieff-Liszt

As he leaves the old mill, he sees to one side of the path a beautiful flower alone in the shade. He pauses to contemplate it with a feeling of reverence towards Him who could create so lovely a thing for man's admiration.



A little farther on, he comes across another bend of the brooklet which he saw earlier in the day, and there on its bank by a water-fall is a mill, whose wheels are revolving merrily.

(Play Jensen's *The Mill*, Opus 17, No. 3.)

He reaches his home, but before entering he turns and once more looks about him at the beautiful landscape, bathed in the silvery rays of the moon.



The day is over, and he enters the door, his whole being elevated by the spiritual communion his soul has undergone with Nature, during this memorable day.

A Plan for the Systematic Review of Old Pieces

By Harold M. Smith

THE piano teacher often meets with difficulty in keeping track of the review pieces. It is discouraging, indeed, to find a pupil woefully weak on his old pieces, even though he may be doing well in the advance work. The writer uses a system of reviewing which might be of interest to THE ETUDE readers.

From the start, each piece as given is numbered. Upon reaching the ninth piece the pupil is instructed to work on the first one as a review piece. This order of review continues until the seventeenth piece is reached, when he is required to review both nine and one. To find the number of the review pieces it is necessary only to subtract eight from the number of the new piece until arriving at a number too small from which to subtract. For example, the pupil is on piece number nineteen. His review pieces are eleven and three. The following, then, would outline the system:

New	Old	Old
9	1	
10	2	
11	3	
12	4	
13	5	
14	6	
15	7	
16	8	
17	9	1
18	10	2
19	11	3
20	12	4
etc.		

It will be seen that this system never loses sight of a single piece, as each one must be returned to for an indefinite number of times, until the teacher deems it unnecessary to resume.

This plan also requires the preparation of the old piece immediately preceding the new one, so all pieces must eventually be worked up to a highly polished state.

THE ETUDE

A Working Creed for the Music Teacher

By Ruth Alden

EVERYTHING the great teachers of pedagogy have to say about education in general, is true of music education. All they say about education in relation to life, is true of music in the same relation. Hence, every true principle of education, is of immediate, continuous and practical value to the humblest music teacher. Here is a case in point.

Professor John Dewey, in an article entitled *My Educational Creed*, places the following truth at the disposal of the music teacher. I believe that much of present education fails because it neglects this fundamental principle of the school as a form of community life. It conceives the school as a place where certain information is to be given, where certain lessons are to be learned, or where certain habits are to be formed. The value of these is conceived as lying largely in the remote future; the child must do these things for the sake of something else he is to do. They are mere preparations. As a result, they do not become a part of the life experience of the child, and so are not truly educative.

Now let us see how this applies to the very practical question of teaching the child to play the piano. We all admit that the teaching of music must help the child by giving him mental training and by permitting him to become acquainted by what we vaguely refer to as "a Beautiful Art." But we must pull this bit of fanciful imagery and of pedagogic uncertainty down from the skies and look at it with unprejudiced vision at close range.

Are we then so training the child that he is gaining a little every day in his ability to express himself in music, and in so doing, to increase himself while at the same time he gives pleasure to others?

Is he able to sit at the piano with his friends and companions about him and to give them a moment of happiness with what he can do with his music?

Is he able to do it with the degree of unconsciousness with which he plays his games?

And does he like to do it as thoroughly and as enthusiastically as he takes his place at the home plate in the hope to make a three-base hit?

Now, as a game player, a boy and girl are good team workers. They co-operate and strive and work for independent mastery, but do we teach them their music in the same spirit? I wish to register the opinion

here and now, that a boy is just as valuable a team factor at the piano as he is at the bat.

When a child comes to me for instruction I ask myself this: How can I give him just the certain information that he needs; how can we cultivate together just the necessary habits to make him an unconscious master of the game so far as he shall learn to play it?

Are we, in our daily teaching, doing the most important thing of all, namely, making connection between all the joys and pleasures of a child's life and the music that we give him? Do we remember that he is living now his own life and not ours, in his own world, and not exclusively in ours?

I know that these things have a desirable future value, and that the tendency is to overlook the day and to educate the child fully for the future. But a handful of forget-me-not seeds, is a perpetual future value until we lay them in the earth, then they have a present loveliness which, as it unfolds before us, takes care of producing all that perpetuates itself.

So, I say to myself, this boy is due to play the piano now. Are we going about it to this end? What shall he play? Let it be something he loves. To whom shall he play it? Let it be to those with whom he has built his world. Above all, how shall we teach him to play beautifully? By making it the most natural act of his life, as free of concern as any game to which he turns his hand.

And finally, the more we put off to the future making good as to practical results, the more we talk about preparing for life, forgetting to let the boy live now when he is abounding with life, the more we utterly fail in our mission. So let us adopt the principles of the pedagogist and subscribe ourselves to this, a working creed:

Life is NOW! Doing is living NOW. NOW is worth living. There is no way to build a profitable future save by living a profitable present. So I say to these youngsters of mine:

Children you must play the piano now, and play the best you have in you. When you can give pleasure to others by playing for them, do it the best you possibly can. Make just as much of your music to-day as you do everything else to-day. And however young you may be, you at once become useful in the world as a giver of pleasure to others out of your skill.

Which Mother Are You?

By Russell Snively Gilbert

WHAT are you doing while your child is practicing on the piano? Are you a help or a hindrance? Do you care? I know a mother who claims to be deeply interested in the musical education of her daughter. She sends her to the best teacher obtainable and thinks that is all that she is called to do, further responsibility being placed on the teacher's shoulders. She never hears her daughter practice and does not even inquire if she does her practicing, that responsibility being allotted to a maid. On rare occasions she asks the girl to play a few short pieces and talks languidly during the rendering. Can you wonder that the daughter performs in a most trifling manner as the result of this superficial interest?

Another mother endowed with a strong will has made up her mind that her son shall learn to play the piano. The small son is just as determined that he will not learn. Therefore the mother sits beside him at the piano for one hour every day and uses physical force to make him practice. Being a small lad, he succumbs to fear and obeys, but expresses all his meditated vengeance in his playing. Will he not hate the sight of a piano as he grows older?

With promises of picture shows, etc., another mother tries to persuade her daughters to practice. They both desire to practice at the same hour, and so she must promise something to one to let the other have the first hour. This raises a jealous anger in the other, and

she must be consoled by more promises made secretly. When the time arrives to fulfill the rash promises, alas, one wishes to go one place and the other to another place. Then these dear children accuse the poor teacher of partiality and try to force him into promises also, and when the loving sisters play duets—the poor mother who began by promises for doing their practicing must now buy them to do anything she wishes; so quickly has the habit spread.

A most comforting pupil is a little girl who works very quietly, always trying to give me the spirit of the piece she is playing. What does her mother do when she practices? Does she go to a tango tea? Does she sit by her with a switch? No, she does neither and she never promises anything. She just sits in the next room and sews to pay for the lessons, listening through the open door. She neither scolds nor praises and only gives advice or explanations when appealed to. But she does one thing which never occurred to the others. She listens, and when the music speaks to her she just tells the thought very simply. Sometimes she is told of joy or sorrow or the happy spring or the march of the soldiers. Often she misses the message because the little fingers fail to tell it, and then she requests to have it repeated until she does get it. People always like to hear this little girl play her simple pieces, because she always brings them a message.

What to do When a Teacher Cannot be Had

By Dr. HENRY G. HANCHETT

[EDITOR'S NOTE.—Some years ago Dr. Hanchett was one of the most regular contributors to THE ETUDE. Ill health, brought on by overwork, followed by a long period of activity upon special musical literary work, has prevented Dr. Hanchett from continuing his journalistic labors. Dr. Hanchett was born in Syracuse, N. Y., in 1853. In 1884 he graduated from the New York Homeopathic Medical College. His love for music, however, impelled him to make that art instead of medicine his vocation. Later he studied with Sherwood, Mason, Kullak, Goodrich and others. He settled in New York, where he rendered valuable service as a pianist, teacher, organist and lecturer. Among his accomplishments are the two books, "Teaching as a Science" and "The Art of the Musician." He is also the inventor of the Sostenuto or tone-sustaining pedal on the grand pianoforte. He has been a musical director in Tennessee, Florida and more recently at Brenau Conservatory in Georgia. No more thorough pedagogue could be imagined than Dr. Hanchett, and that is the reason why THE ETUDE invited him to give his opinions upon "What to Do Without a Teacher." At the same time we especially requested Dr. Hanchett to stress the fact that THE ETUDE has always insisted that no method of self-instruction can hope to equal the benefits to be had from a good teacher.]

It has often been noted that helps, guides, servants, luxury are not sure to produce quickest, largest, best and most lasting results, especially in the building of character or the securing of an education. How many who have had to struggle with privations, difficulties and adversities have yet attained high distinction! How many have found helps to be hindrances; guides to mislead! Yet in spite of all such experiences we remain firm in the conviction that helps are helps. Pharaoh did not increase the output of brick or improve his labor conditions by withholding straw. The slave who taught himself to read by studying the signs over shop doors would have made better progress had he been permitted to own a primer, and would doubtless have done conspicuous credit to a teacher.

Get a Teacher if Possible

For a teacher is not a help of the mere "pony" kind; someone to "play over" the pupil's lessons, or even to point out every error and its correction. He is distinctly engaged in developing the perceptions, capabilities and resources of the pupil. It is safe to say that nobody will do quite so well or attain quite so much without as with a competent teacher. Yet for the defense of that thesis one must qualify by distinguishing attainment in the chosen subject from attainment in character, which is after all the goal that really counts. And one must further qualify as to what relationship entitles the student to designate another as his teacher or to claim that he has learned without a teacher. No greater organist than Frederick Archer has been heard in this country, and he claimed to be self taught; but who can calculate what he learned from such teachers as he heard and observed in their recitals, and studied in their compositions and textbooks? Few indeed have equaled the attainments of Richard Wagner, although they sought the conservatories, were under the instruction of the masters, and earned the Roman Prize, while he had only the scores of his great predecessors with the actual theatre and its orchestra; but those were his teachers and he proved himself an apt, ambitious, diligent and persistent pupil.

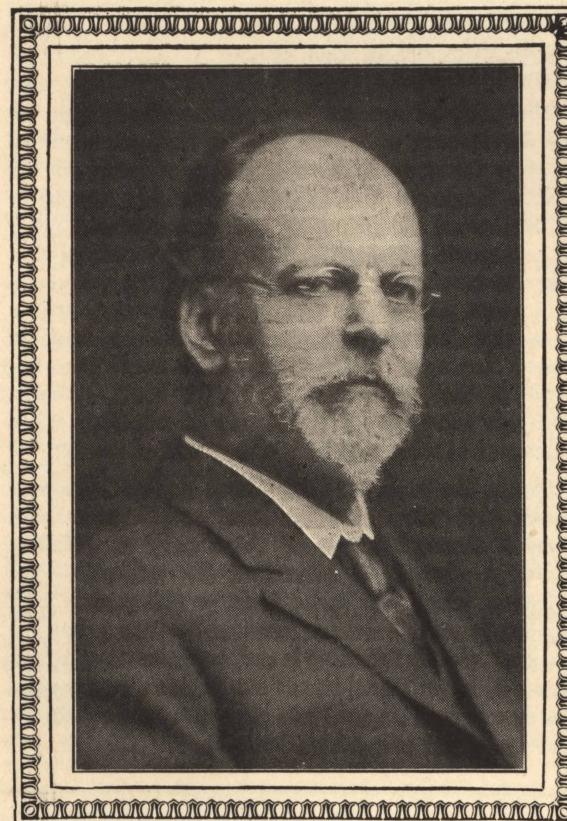
Rely Upon Yourself

By all means employ the best available teacher, but don't be discouraged if a teacher is unattainable. Rely upon yourself; use your ears, and eyes, and brains, and fingers. There is no magic or mystery about the production of music. One or several fingers must be placed on one or more keys at the proper time, and be held there for a definite period. Which are the proper keys and how they are indicated by composers may be learned from any text-book on the rudiments of music, and the exact time for sounding and retaining

the tones may be ascertained by the use of a metronome. Once having learned the correct placing and timing of these motions, slow, careful and repeated practice will presently make them automatic and then the basic requisites of performance are secured. It seems simple enough so far, does it not?

Study Motion

There remains, however, something more to the art of the musician. Motions require study both because their character influences the quality of the tones produced, and because artists have discovered that they



DR. HENRY G. HANCHETT.

can be made more rapidly, economically, and effectively in certain ways that constitute what is known as technic. Music involves the expression of ideas in beautiful tones, and the beauty of tone is greatly influenced by the method of its production. One cannot produce a beautiful tone by dropping a tumbler on the keyboard even if it is managed so that the tumbler strikes but a single key and makes no sound by its impact. Neither can beautiful tones be formed by awkward, labored motions crudely produced by untrained nerves and muscles. The lack of a teacher for touch and technic will be felt; nevertheless it is possible to learn much from text-books, the working out of fingerings, observation of players, and the study of their methods and tonal results. "Touch" is intended to secure beauty of tone, but tones of the highest beauty are comparatively rare for lack of discrimination by the ears of even professional musicians. The close, attentive student who will learn to judge tone and make tonal result the criterion of touch, may possibly improve upon the work in touch of a host of music teachers. The country is full of harsh, noisy church organs, and thumpy, tinny pianos, frequently out of tune and lacking conspicuously the very quality they are advertised

to display—a beautiful tone. This could hardly be so if musicians were trained to be thoroughly good judges of tone qualities, but such training comes from close, careful, comparative listening. Technic is the accumulated and systematized experience of the masters as to the readiest and easiest way of manipulating the keyboard for the production of artistic effects.

Study Touch Through Tone

Touch should be studied through tone. The usual plan is for the teacher to point out the various kinds of touch with the technic of their production. This can be done and well done on a table or a dumb practice keyboard. Then the teacher, presumably more experienced and better qualified as a judge of tonal beauty, criticises the pupil's results, and suggests modifications of touch that will enhance beauty. Progress must always depend upon the pupil's self-criticism, and the pupil who can listen, compare and judge tones made by himself and others and trace them to their causes in motions and muscle conditions, can certainly improve his tone-quality whether he has a teacher or not. But the pupil must be willing to distrust his judgment of tone until he shall have made many careful observations covering a long period of time. Improvement in the quality of his own tone production will be sure to accompany his observations and self-criticisms.

Great help may be derived by the self-taught from the artist records for the player pianos. By selecting first a piano with a really beautiful tone, and then records of worthy compositions signed by reputable artists, the student provides himself with much that is supposed to be supplied by a teacher. What an untaught student will get from such aids must depend on his powers of discrimination, but the suggestions are abundant and most valuable. When it comes to the still more troublesome matter of artistic interpretation the vocal and orchestral records of the talking machine can be of much assistance. These do not always give a good representation of piano tone but they do show points regarding artistic interpretation which may be very helpful even though displayed in compositions other than those to which the self-taught student is giving attention. Let it always be remembered, however, that this commendation applies only to records of the work of real artists interpreting worthy compositions.

Proper Grading

Another important function of the teacher is grading the pupil's work and seeing that study is comprehensive and well rounded. Experience and judgment here serve the teacher well, and the self-taught pupil will be at a disadvantage. Books about music—history, theory, criticism, aesthetics, biography—and musical journals should be read. Henry Ward Beecher used to say "Read anything thirty minutes a day and you will soon be learned." From such reading one should gather a knowledge as to who are the composers, and what are the works that the educated musician must know, and then the graded catalogs of the publishing houses will point out the order in which the works may be undertaken.

The inspiration, sympathy and encouragement which can be given by a teacher, and will in after years be remembered as his most priceless service, may never be substituted or made up, but the pupil who has the resolution, ambition and persistence to work without a teacher is exactly the one to suffer least from lack of these blessings. It is what we do for ourselves that counts, and by trying our best we shall be sure to find that we can accomplish something worth while and probably far more than we anticipated.

THE ETUDE

The History of Notation and the Young Student

By Arthur L. Manchester

THE young student of music, in his first struggle with notation, is chiefly cognizant of a rather tiresome effort to retain in his memory and to become quick in the recognition of certain symbols, which seem to him to have little inter-relation and are remarkable only for their arbitrary nature. As he strives to memorize the letter names of the lines and spaces, the relative lengths of notes, the effect of chromatic signs and the meaning and effect of time signatures, he feels that he has undertaken a task that is dry and uninteresting and that really delays his arriving at that much desired end, actual performance. So, too, the young teacher is dominated by a sense of necessary but extremely wearisome delay in achieving the purpose of music study.

Largely, perhaps, because of this feeling, which animates both teacher and pupil, musical notation has been subjected to criticism, and many attempts have been made to simplify it. Yet, if one takes the time to investigate the history of notation and thus becomes well acquainted with its close relationship to general musical development and clearly realizes the fact that, in its present form, it is the logical outcome of successive stages of this development, a new and exceedingly interesting light is thrown on the entire system of notation and its mastery very materially simplified. Instead of a multitude of arbitrary signs, which must be memorized by pure force of will, the young student will perceive in the symbols a definite and well-ordered means of representing the essentials of the tone language.

When it dawns on the student that the development of music was practically delayed for several centuries while waiting for someone to conceive a means which would definitely and accurately represent two elements of music, the symbols thus used will take on a new interest. The two items of pitch and duration, so simply and effectively represented to us by the position of the notes upon the staff and the character of the note, eluded the early students of music for about eleven centuries before they hit on a method of representation which would tell the complete story at a glance. So, also, indications of tempo, dynamic signs and words and signs of expression were unknown to the composers of the 15th and 16th centuries. All these directions for the proper rendition of music came gradually and were the outgrowth of experience and the culmination of tentative steps forward.

Thus it is seen that our system of notation is not an arbitrary designation of various signs. The development of music itself gave rise, from time to time, to the use of modified signs, previously existing in a different form, and the invention of new ones to express that for which no symbols had, as yet, been devised. And no symbol was conceived until a pressing need so stimulated the inventive faculty that the need was met.

In a preceding paragraph I have used the expression, "hit upon a method." Perhaps this is not an entirely accurate manner of stating the case. For a study of the history of notation shows that the determination of the signs to be used in representing the various essentials of the tone language was arrived at only after much travail of mind. The evolution of the manner of designating pitch was a matter of nearly eleven centuries and its perfection was reached through the stages of Greek letters, later replaced by Roman letters, reduced from fifteen to seven, the Neumae, first placed over the syllables to which they were intended to be sung, then, in order that the pitch might be still more definitely fixed, at various distances above and below a single red line and, later, in connection with two lines which fixed the positions of two notes, and so on until there gradually was perfected the present staff.

The addition of chromatic signs, still more particularly designating pitch, the eventual demand for precise representation of duration, growing out of the combination of voices in contra-distinction to unisonous singing, also came after many years of experimentation. And the use of signs and words to indicate expression in rendition finally came to complete the method of making permanent the inspirations of the creators of music only after centuries of groping in the dark.

It is well worth the while of all young teachers of music to make a thorough study of notation, clearly fixing in mind its evolution and its dependence, as well as its effect, upon the general development of music. Notation has an intrinsic value. A study of it definitely classifies the elements of the tonal language, namely pitch, duration, force and quality. A comprehension of the symbols which are used to represent these elements crystallizes the musician's conception of their meaning and of their co-relationship in the literature of music. The study of notation is a distinct aid in the development of a quick and keen ear. The symbols become the living embodiment of the thing they represent. Just as in seeing the word "house" we lose sight of the symbols and, instead, see the thing which the combination of signs represents, so we lose sight of the note and hear the tone it represents. The association of the symbol, as it now stands, with its genesis from a crude beginning and its gradual evolution into its present shape and meaning sharpens the impression it is intended to make.

The study of notation sheds much valuable light on the development of music. This is no small incentive to a careful study of the relationship of music and its written language. It is well-known that the many phases of the musical art have acted and reacted on each other as one would progress beyond another impelling that other to take a decided step forward. The perfection of various instruments causing great forward strides in the technique and content of music is a case in point. The perfecting of methods of writing music gave impetus to the progression of the art itself, hence a thorough knowledge of the history of notation reveals much that is interesting in the inner life of the art.

Should the teacher of the young student aforementioned give this suggestion some consideration, and, after a thorough study of the history of notation, evolve a method of presenting the subject to the beginner, which will make clear to the student how beautifully music's written language developed with the art itself, closely following it and, ever and anon, stimulating it, he will find one of the greatest bugbears of the first lessons changed into a most delightful adjunct and a new and energizing stimulus provided.

Holding the Child's Attention

By Mabel Corey Watt

THE teacher who would guide the first efforts of children must be possessed of inventive genius and unlimited patience. Means of provoking the child's attention and making the lesson period a delight are not supplied in text-books, hence, arise these few suggestions for keeping little minds active.

The first point of interest should be the instrument upon which he expects to play. He has seen the piano many times but has never been told how it works. The "bump of curiosity" that induces the child to tear off a doll's wig to examine the eyes can be satisfied to great advantage in his music. A few explanations of the manipulation of keys, hammers, pedals, etc., gives the child a new line of thought. All children love to "pretend" and so the bobbing hammers may be called fairies. Rough usage of the keys injures these fairies, while gentle fingers make them sing, therefore the little hands must be careful to behave properly.

Simple Devices that Help the Pupil

It is also well to tell even young children simple facts about the anatomy of the hands. Five minutes physical training, following such explanations, makes the hands pliable for the lesson. Simple devices for teaching the elements of notation and time are effective. These may be varied according to the teacher's ingenuity. Elaborate, expensive paraphanelia is not necessary. For notation, a large staff with lines one inch apart may be drawn upon a card. The letters of the musical alphabet on inch square blocks placed repeatedly upon this staff serve to make certain the names of lines and spaces. Leger lines may be added in the same manner. For teaching the keys on the piano these letters are used first on the staff and then on the corresponding key.

In teaching time an object lesson proves valuable. Circular figures of corresponding size are cut from bright colored paper. One of these is mounted whole upon a card, the second is cut in half before mounting, the third is quartered and so on through sixty-fourths. In mounting, the sections should be pasted as closely together as possible so that the figures may be approximately the same size. This way of treating the subject of fractions is very simple and effective.

Teachers should play frequently for children. Such performance cultivates the ability to listen intelligently if the pupil is required to name the selection according to his fancy, and to decide upon the time of the number.

Endless Chains of Rewards

Endless chains of rewards are beneficial, always furnishing an incentive. Four gilt stars, for as many satisfactory lessons, are rewarded by a colored card containing the picture and biography of a famous composer. Four of these are followed by a reward certificate, made personal by the teacher's signature. Four certificates entitle the child to a copy of a well-known picture. With this plan the possession of the picture entails sixty-four (64) satisfactory lessons.

Those who have seen the eager look of anticipation when the little beginner places his clumsy fingers on the key for the first time realize that the shortest cut to the child's interest lies in allowing him to play from his very first lesson. Little pieces in sheet form should be introduced as soon as possible, as they furnish the best mental relief.

The teacher should take the time and pains to study the outside interests of his pupils. Dignity is not lessened by participation in the things that make up a child's life, and only a sympathizer with children can hope to reap the bountiful harvests of such work.



BEETHOVEN'S FAMOUS VISIT WITH MOZART.

In 1807 Beethoven went to Vienna, where all who heard him were amazed by his wonderful extempore playing. Beethoven would sit at the keyboard and extemporize for hours. Once Mozart, who was twenty-four years older than Beethoven, heard the younger man playing. He listened for a time and then said: "There is a young man who will give the world something worth listening to."

Style In Pianoforte Playing

Some Interpretative Ideas That May be Gained from Musical History

By DANIEL GREGORY MASON

The Age of the Clavichord

STYLE in music, as in such every-day matters as behavior or dress, is something far deeper and more vital than mere fashion; it is in essence appropriateness to the given conditions: a "fitting" style is always the best style. Just as it is bad taste to wear a low-cut dress in the street, where dust and draughts abound, or velvet in summer, or slippers in the rain, so it is bad taste to write vocally for instruments, or instrumentally for voices, or too brilliantly or dramatically for intimate performance (chamber-music), or operatically for the church. Moreover music, like everything else, has tended constantly, during its evolution, to greater and greater specialization: choral and instrumental style, for instance, are far more sharply contrasted in the twentieth century than they were in the sixteenth. When we add to this inevitable divergence of various styles with the passage of time and the independent development of the mediums of each, the racial, national and personal peculiarities which further distinguish the styles of composers, we begin to see that a thorough understanding of the style of any one man, say Mozart, presupposes a good deal of study of many matters. In a simple sonata movement of Mozart's there are some qualities due to the general nature of music as organized sound, as for instance the coherence and balance of the melodies; there are others due to the peculiarities of the clavichord, such as its inability to sustain tones like voices; others are traceable to the Teutonic temperament which he shared with the rest of his race, still others to the influence of German customs and traditions; and finally not a few, such as the wonderful delicacy of his sense of beauty, result from his being Mozart, rather than Haydn or anybody else. Let us try to make clear to ourselves some of the most important of the conditions, general and special, on which depend the peculiar qualities of style of that fascinating branch of art, the keyboard instrument music of the seventeenth and eighteenth centuries.

Antecedents

It is hard for us to realize nowadays, approaching the matter as we do from the standpoint of modern pianoforte style, how stiff, awkward, and austere were the earliest experiments in music for the clavier, or domestic keyed instrument. They compare with the flexible, idiomatic pieces of Schumann or Chopin as a medieval coach compares with an automobile. This is because the composers of the period had no models to go upon save the choral and organ music of the church, and it was only by a long, patient, experimental modification of their methods that they could arrive at anything like appropriateness of style. "Sonata a sonando," writes Michael Praetorius in 1620, "is thus named because it is not performed by human voices, but by instruments alone, like the Canzone . . . But in my opinion there is this distinction:—that the sonatas are written right seriously and rarely in motet-style, whereas the Canzoni speed along blithely and merrily with many black notes."

When Praetorius says that the sonatas are "written right seriously" he means that the stately, dignified style of the Polyphonic Period which culminated at the end of the sixteenth century in the works of Lassus, Palestrina, and others, is adopted in them. Now, this style was based on the fact that groups of voices are best suited to produce independent, intertwining melo-

dies ("parts" or "voices"), proceeding abreast and sharing equally the attention of the listener. Very different is such a polyphonic ("many-voiced") style from the *homophonic style to which we are used. It was the custom of the church composers to relate the different voices in many ingenious ways. One voice, for instance, would start off with exactly the same notes as another, but a little later; this was called "imitation." Or a characteristic figure (note-group) would be repeated a little higher or lower, which gave rise when systematically carried out by all the voices, to what was called the "sequence." The regular exploitation of methods like these gave rise to such well-known forms as the canon and the fugue. All these devices and forms were taken over bodily from the choral music by the early writers for the clavier.

The same is true of the peculiar tonal system embodied in the ecclesiastical modes. These modes, the general effect of which may be seen by playing on the white keys of the piano series of eight notes beginning first on C, then on D, then on E, and so on, without using any of the black keys, governed the movement of the melodies, and gave them a stately and severe quality well fitted to music of worship, but less to the secular music of the clavier. The absence of the "leading-tone," a semitone below the final or key-note, in many of the modes gave their cadences a vague inconclusive effect most unsatisfactory to modern ears. Praetorius' remark that the canzoni "speed along blithely and merrily, with many black notes," shows that already at the beginning of the seventeenth century there were being added to the modes those semitones which were destined to transform them into our modern scales. In the pure choral music, however, there was but little concession made to these "lascivious pleasures of the ear," as they were called by monkish writers: the modal choruses remained severely devotional. And as musical design or form, in the modern sense, depends upon the balance and opposition of phrases and sections against each other, each determined by its cadence, the modal poverty of cadences made this music formless, wandering and indecisive. Without words it would have been almost meaningless.

The Influence of Instruments

The composers of the early seventeenth century, then, the epoch at which instrumental style began to diverge from choral, and secular from sacred, both in the opera and in chamber music for the bowed and keyed instruments, had to work with traditions so ill-suited to their task, and, it may be added, with instruments mechanically so crude that it is little wonder it took them practically the whole of that century to lay the foundations of the new secular homophonic, instrumental style. This they did by indefatigable experiment, by trying everything that occurred to them and discarding what "would not work," by letting themselves be guided, in short, by the new conditions their instruments imposed to the new methods of writing suitable to them. Of course, just as "the child is father to the man," the earliest stage of an evolution is always discoverable by sharp inspection in the latest, and the piano style of Chopin has polyphonic and even modal features traceable to the age of Palestrina. Yet the more important qualities of piano music are those

*Homophonic means "like-sounding;" that is, the different tones sounding at any moment do not stand apart, but merge in one harmonic mass or "chord," thus forming a support for the single melody carried by the chief part.

that make it especially suitable to the piano, and these were arrived at largely through the patient delving of the seventeenth century clavichordists in the possibilities of their instrument.

Three types of clavier should be distinguished by the student as to mechanism, musical merits and defects, and consequent influence on style. They are all alike in being stringed instruments played by means of a keyboard; the differences are in the ways in which the strings are made to vibrate. In the clavichord, descendant of the ancient monochord, the strings are "stopped" (as violin strings are by the fingers of the player) and at the same time made to vibrate by metal tangents which remain in contact with them, and through which may be imparted the peculiar expressive trembling and sharpening of the tone known as the "Bebung." Its tone is slight and thin, but wonderfully pure, and, on account of this close contact of the player's hands with the strings, wonderfully expressive. In the harpsichord, of which variants are found in the clavicembalo, clavecin, virginal, and spinet, the strings are plucked by quills standing out from jacks operated by the keys, and "the tone becomes rippling, metallically glittering, firm and yet rattling." This instrument had greater volume of tone than the clavichord, but was much less expressive, because incapable of delicate light and shade and of the "Bebung." In order somewhat to compensate for its inexpressiveness it was usually provided, like the organ, which has the same fault, with several different registers or tone-colors, produced by using different materials, such as leather in place of the quills, or by coupling the strings with others tuned an octave higher, and operated by two keyboards and a system of pedals.

Much later developed was the pianoforte, fortepiano, or hammer-clavier, in which the analogy of the dulcimer was used and the strings were struck by hammers. This type seems to have been independently hit upon by several experimenters early in the eighteenth century: by Cristofori in Italy about 1711, by Marius in France five years later, and by Schroete in Germany in 1721; but all these attempts failed to produce a mechanism that would compare favorably with the clavichords and harpsichords of the day, and it was only after Silbermann (1683-1753) had made the new instrument the subject of ingenious invention and careful workmanship that it became generally known. "The newer fortepianos," says Emanuel Bach, son of the great Johann Sebastian, in his work on clavier playing published in 1787, "when they are well and durably made, possess many advantages, although their management must be studied as a special art, and not without difficulty. They sound well either when played alone, or with a not too powerful orchestra; but still I think that a good clavichord, saving its weaker tone, has all the beauties of the other, and has the further advantage of the Bebung and the sustained tone . . ." The damper pedal, so vital a part of the modern piano, was not invented until toward the end of the eighteenth century.

The first important modification in the older style effected by the keyboard instruments concerned the texture, and resulted inevitably from the inconvenience to the hands of the polyphonic way of writing. If the student will compare the first fugue in Bach's *Well-Tempered Clavichord* with its prelude, he will see this important matter in a nutshell. The fugue is polyphonic; there are four lines of melody going on at

once; and easy as they would be for three voices to sing they lead the playing hands into some pretty difficult positions, and as the tone of the piano is not sustained like voices they are not always kept clear to the listening ear. In the prelude, on the other hand, the unit is not the melody but the chord, broken up in this instance in arpeggio fashion, but often struck simultaneously with one clutch of the hands. A melody builds itself out of the top notes of the successive chords, and a coherent bass-part holds up the entire structure, but otherwise the texture is homogeneous or homophonic. This is a more natural and easy style for all keyboard instruments, and will be found appearing sporadically even in Bach's fugues for organ; even more suitable is it, with its quick repetitions of the same tones or chords, to the unsustained tone of the clavier. The substitution of homophony for polyphonic methods may be said to have been the fundamental task of the clavier composers of the seventeenth and eighteenth centuries.

On the theoretical side this involved the discovery of some means for giving the music that coherence and definiteness, essential to clearness, which polyphony found in imitation, sequence, and kindred devices. This was gradually found in the division of the stream of sounds into phrases or sentences, each with its appropriate cadence, and all uniting to embody one key or tonality, which stamped with its unity the whole piece. The growth of the science of harmony, or thoroughbass as it was at first called, is thus a second important feature of this period, very largely contributed to by the keyboard instruments. Wherever a single melody was supported by a harmonic accompaniment, as in the seventeenth century opera for

example, it became the custom to indicate the accompaniment simply by a bass part provided with appropriate figuring—the so-called *basso continuo*. The harpsichord playing such a *basso continuo* long remained an integral part of the operatic orchestra. In this way men grew accustomed to thinking of music not as a labyrinth of voices but as a melody accompanied by coherent harmony, in which the cadences came to perform an important punctuating function, and the modern sense of *key* displaced the medieval sense of *mode*.

Again, the mechanical limitations of the clavier as to tuning exerted a curious influence on the system of tuning or temperament in general. It is well known that if you strike the interval C-G on the piano you do not get a "fifth" as pure, as satisfactory to the physical ear, as it can be sung by voices or played by bowed instruments. These can adjust tones to the minutest shades of consonance, because they tune each note as they sound it. To emulate such accuracy on a keyboard instrument, however, would require an entirely impracticable number of keys and strings. It was this practical difficulty that brought the long controversy of Pure versus Equal Temperament to a head; it was decided in favor of the latter, which sacrifices a little purity in the separate intervals in order to attain an open system of chords and keys, in which one can pass freely from one to the other; and Bach wrote his *Well-Tempered Clavichord* in honor of the new system and to exhibit its advantages. The opposition of related keys on which all modern musical form is based was thus secured, and the final innovation of the new secular style to which we need refer here is to be found in the development of those binary and ternary forms which are exemplified in thousands

of pieces in the clavier suites and sonatas of this period. The binary piece was made to consist of two halves, each ending with the same cadence, characteristic enough to be recognizable: the first of these cadences, put in a key of contrast (usually the dominant if the piece was in major, the relative major if in minor), gave the feeling of incompleteness or suspense; the second, in the main key, brought the sense of conclusion and completed the cycle. Gradually, as the themes or subjects used became more and more definite, composers felt a need of coming back to a return of the main theme after the second part, and thus arose the more highly organized form called the ternary, which still later was to give rise to the most important modern form—the sonata.

To sum up these most general features of the clavier music of the seventeenth and eighteenth centuries: we have seen that the polyphonic style, though it remained indeed, as it is to-day, an essential element of texture, was gradually, in the search for appropriate technique, more and more displaced by the homophony. We have seen that the prominence thus given to the chord and the cadence led to a new sense of harmonic relations, to the science of thoroughbass, and to the obsolescence of the modes to give place to keys. We have seen that the mechanical problem of tuning claviers forced musicians to grapple with the question of temperament, and was solved by the adoption of the method on which depend the musical architecture of the greatest masters from Bach to Strauss, and that the first types of structure thus put to extended use were the simple but serviceable binary and ternary forms.

Ten Foundation Stones of Practice

By ARTHUR McCULLOCH

HARD WORK.—The foundation rock upon which all careers are made. Work must be at the base and support your ambitions. Work means effort beyond the ordinary. If you are practicing arpeggios, for instance, and stop with the easy ones because a difficult fingering entails more time and effort you must not deceive yourself into thinking that you are working. Work means putting all that you possess, mentally and physically, into what you do so that not a second of your practice time will be wasted.

REGULARITY.—Regularity is the basis of forming correct habits. Do you have to read a score of books upon habit to prove its value in music study? Try playing the scale of C with the fourth finger where you are now accustomed to put the third finger. Difficult, isn't it? Why? Simply because you have formed a habit of playing it in another manner. Make habit your slave and you may be monarch of yourself.

ENTHUSIASM.—Put your soul into your practice unless you want to make every minute of it a punishment. Some pupils never seem to take anything more than the sleepiest kind of interest in anything but lively pieces. Your enthusiasm for a five-finger exercise or a slow movement should be as keen as your enthusiasm for a piece like the *Salut à Pesth*. For, of course, enthusiasm differs with different pieces, but the principle remains the same.

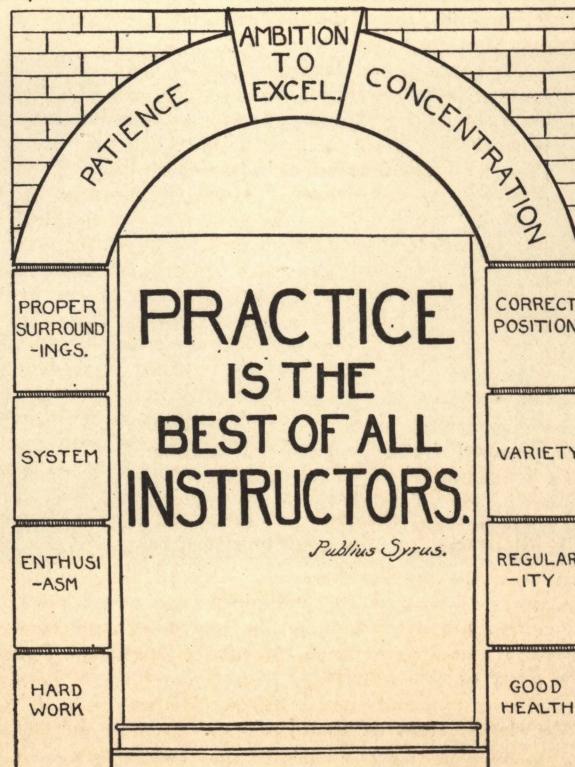
GOOD HEALTH.—Thousands fail in their musical work because they are not strong enough. It is not uncommon to see pupils go limping through pieces for months hopelessly trying to do something their strength forbids them to do. The physical strength entailed by the performance of a Beethoven Sonata of ten or fifteen pages is very great indeed. If you are weak and have two hours to practice spend one on bettering your health before you begin.

SYSTEM.—Haphazard work in piano study is wasted work. Make a plan. Your publisher will be glad to supply you with information that will help you lay out a graded course. Pick out the work you propose to do from that course. Give yourself a certain liberal time in which to accomplish a certain kind of work. Never forsake

Heller for Liszt until you could face Stephen Heller in person and play his studies so that he could not have found fault with them. Never go ahead on a single piece or study until you have systematically mastered that which you have set out to do in your grade.

VARIETY.—Do not be impatient. It takes time to do things in "worth while" fashion. Have a set time for your practice every day, just as the business man or the professional man has his office hours, but vary your work. That is, if you practice scales first to-day, play them at the end of your practice period to-morrow.

CONCENTRATION.—The lesson of concentration is ever old and ever new. Teachers, parents, friends, books, musical papers all are shouting at the pupil "Concentrate." But they do not



whisper that concentration upon the correct performance of a simple five-finger exercise is harder than upon several measures of an elaborate sonata. That is the kind of concentration that counts—the bringing together of all one's faculties to compel the mind to grasp the essential principle and make its application a permanent asset.

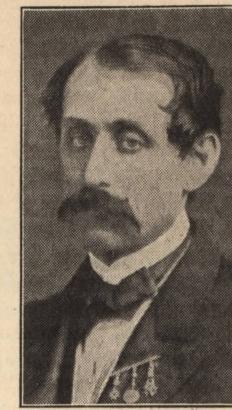
CORRECT POSITION.—Not an insignificant detail by any means. The location of the seat in front of the keyboard is quite as important as the height of the seat. All piano playing is a matter of definite aiming and control of the aim. Move a gun a fraction of an inch to the right or to the left and the aim is ruined. You must aim your gun again. Many pupils keep everlastingly changing their aim and then wonder why they do not succeed. Always see to it that every time you sit at the keyboard you are in front of one set note. As for the height of your stool, let your teacher settle that. It is an individual matter with every pupil.

CONDITIONS.—Don't be foolish enough to imagine that special conditions are necessary for your success. That is, don't think that you must have the finest studio in Carnegie Hall, lavish oriental furnishings and \$1,000 grand piano in order to practice right. All you need is a good piano, a comfortable room, good light and good air. If you haven't a fine piano, make the best of the instrument you have. Half of the failures are due to the unwillingness of students to put up with conditions as they find them.

PATIENCE.—The student who plods through a Schumann *Novelette* daily for a year without making any significant or without becoming excited about his failure to get returns is not a patient student. He is just a plain ordinary fool. The patient student is the one who insists upon regular progress, but who insists with such perseverance, persistence, indefatigableness, constancy, diligence and assiduity that success must necessarily follow. The impatient student is the one who throws up his hands at the first complicated fingering or intricate fingering. Patience is as necessary to practice as it is to all phases of educational progress.



SIDNEY LANIER.



L. M. GOTTSCHALK.

The Music of Our South

By ANNIE K. STEELE

[EDITOR'S NOTE.—THE ETUDE has long been acquainted with the injustice done to the Southern States in American musical histories which the author of the following article mentions in her opening paragraph. We have, however, held off because of the fact that it is impossible to publish an article of this kind that could include all of the excellent music workers of the South. While this ETUDE is on the press we are engaged in preparing THE ETUDE two months hence. For this reason it is not advisable for THE ETUDE to attempt to make additions in later issues.]

THE story of Southern music has been somewhat unduly neglected. Both Elson and Ritter, the men who have published the most widely known books on American history, failed to notice the early concerts and opera life of the Southern colonies, giving fuller notice to the musical affairs of New York, Philadelphia, and the New England centers. Nevertheless concerts were given in the Southern colonies which were at least as pleasing to the ear as the psalms of the pilgrim fathers. As early as 1723, there is a record of an organ being imported into Carolina, and it is by no means certain that this was the first instrument of the kind in the South. An early colonial inventory includes a violin among other articles, and it is probable that the music of this ubiquitous instrument was appreciated better in the South, where the same religious prejudices against music were not in force.

The First Southern Music Center

The first musical activity of real significance originated in Charleston, S. C., in the early eighteenth century. This was due doubtless to the culture and wealth of the Charlestonians and to their close connection with the English aristocracy. Two concerts are advertised for the years 1733, 1735, 1737 and 1738. The first song recital in America took place in Charleston, February 26, 1733, at which only English and Scotch songs were performed. The year 1762 was memorable for the organization in Charleston of the St. Cecilia Society, a musical body which according to authentic records had a competent orchestra, and engaged professional musicians from abroad by the season. Indeed the managers appear to have gone abroad for talent much as they do to-day, and to have offered what in those days were considerable sums of money to European artists. An interesting light is thrown on these facts regarding the St. Cecilia Society by Josiah Quincy. In his *Journal of a Voyage to South Carolina* is an entry dated March 17, 1772, in which he says, "Dined with sons of St. Patrick. While at dinner, six violins, two hautboys, etc. After dinner, six French horns in concert—most surpassing music. Two solos on the French horn, by one who is said to blow the finest horn in the world. He has fifty guineas for the season from the St. Cecilia Society." Other entries in the diary refer to the excellent orchestral and other concerts given under the auspices of the St. Cecilia Society, in one of which he mentions a certain French violinist named Abercrombie, who played first violin in the orchestra, spoke no English, and received a salary of five hundred guineas a year from the St. Cecilia Society. This society gave concerts weekly, much as our leading symphony orchestras do to-day, and George Washington himself, speaking of a visit to Charleston in 1791, mentions that he went to one of the concerts.

While Charleston was the first Southern city to cultivate music on a somewhat elaborate scale, other cities of the South were not long in following suit. Good music was to be heard in Baltimore, Annapolis, Richmond, Fredericksburg, Norfolk and Savannah. Sur-

spliced choirs were introduced into Protestant churches in the South as early as 1807.

The first American City to establish permanent opera was New Orleans. This was in 1791. Of course the opera there given was not to be compared with what we now get in the great American music centers, but it was ahead of anything previously given, and it is a significant fact that opera has continued in that city down to the present day. Previous to this, however, there had been many traveling operatic companies giving musical *pasticcios* of the type of the Gay-Pepusch *Beggar's Opera*. Such works can hardly be regarded as opera, but rather as the forerunners of our modern musical comedies. The music was mostly adapted from English, French and Italian sources, and was probably not very well executed. Nevertheless, it is significant that such pantomime-operatic works should flourish in the South since they indicate that music in this section of the country was by no means behind the more frequently discussed musical beginnings of Philadelphia, New York and Boston.

Up to this time there had been no attempt at musical composition in the South. The earliest American composers mentioned in the histories (unless we consider the curious musical doings of the Ephrata Cloister at Mill Creek, Lancaster County, Pennsylvania) were Andrew Law (born in Boston) and William Billings. Both were teachers of vocal music and composers of hymn-tunes, but while Billings confined himself to Boston and New England, Law went South and in this manner awakened considerable musical life among the Southern people. The man who really established music on a broader plain in the South, however, was Dr. Lowell Mason, father of Dr. William Mason. Though born in Medfield, Mass., 1792, he spent much of his youth in Savannah, Ga. He went to this city at the age of twenty, where he was engaged as a clerk in a banking house.

Mathews, in his *Hundred Years of Music in America*, asserts that Lowell Mason owed his musical training to F. L. Abel, of Savannah, and it is possible that this teacher did much to give a more scientific basis to Mason's musical aptitude. There is no doubt, however, that Mason was already a competent musician by the time he went there, for he gave concerts in which he performed on the 'cello and sang shortly after arriving in Savannah, and organized a band, in which he seems to have been able to perform on most of the instruments with more or less skill. While in Savannah he composed many hymn-tunes, but there was no publisher for them. It was not until he returned to Boston that he found an outlet for his creative ability. Nevertheless, he exerted a considerable influence on music in the South, and his two brothers, Johnson and Timothy Mason, both good musicians, remained in Savannah and were musically active for long after he left. They subsequently removed to Louisville and Cincinnati, where they also did good musical work.

Gottschalk

The greatest composer that the South ever produced was undoubtedly Louis Moreau Gottschalk, the composer of *The Lost Hope*, *The Dying Poet*, *Il Tremolo*, *The Banjo*, and similar pieces. He was born in New Orleans, 1829, of English-Creole parents, and became prominent as a child pianist in New Orleans even be-

fore he went to Paris to complete his musical education. In Paris he attracted considerable attention, winning high praise from no less a critic than Hector Berlioz. On his return to America he achieved the greatest possible success as a pianist and composer. He was especially attached to the South, and his influence has played a very real part in the development of American music. As a composer, he was somewhat limited in style. Nevertheless, he had a great gift, especially in the treatment of Creole and Negro melodies. His piano playing, according to the testimony of William Mason, was full of brilliancy and bravura. "His strong rhythmic accent, his vigor and dash, were exciting and always aroused enthusiasm. He was the perfection of his school, and his effects had the effervescence and sparkle of champagne."

During the Civil War, as might be expected, music was temporarily submerged. Nevertheless, the South produced its quota of war-songs, which were at least as good as most of those of the North. Among the composers of these songs may be mentioned H. L. Schreiner, of German birth, but subsequently a music dealer and publisher in Savannah, Ga. He wrote many war songs, including *The Mother of the Soldier Boy*, *When Upon the Field of Glory*, *The Soldier's Grave*, and *The Wearing of the Grey*. Another such composer was A. E. Blackmar, a Northerner by birth, but Southern by long residence and sentiment. Most of the Southern musicians, however, were probably serving in the ranks. Among those who were doing the fighting may be mentioned Brigadier General Deems, of Baltimore, a well-trained musician, who filled many posts as organist, singer, teacher, etc. The son of a soldier, he imbibed a taste for militarism as well as music from his childhood days. It is told of him that when studying in Dresden he was challenged to a duel by a German officer. Given his choice of weapons and conditions, he selected "rifles at ten paces." The German officer refused to fight and was ultimately degraded for cowardice.

Sidney Lanier

After the war, musical activity in the South was renewed. Among others who did much for the art must be mentioned the poet, Sidney Lanier. The great Southern poet was born in Macon, Ga., and died at Lynn, N. C., 1881. He was a descendant of the musical director of the courts of James I and Charles I. Lanier learned to play the guitar, piano, flute and violin without instruction. At the outbreak of the war he became a private soldier and was made a prisoner in 1864. While in prison he completed his mastery of the flute so that in after life he was able to play this instrument in the Peabody Orchestra at Baltimore. Wherever he went in the South he urged the need for more and better music. Another conspicuous figure in Southern musical affairs—and indeed in international musical affairs—is Frank van der Stücken, born in Fredericksburg, Texas, 1858. He was active in New York and especially in Cincinnati, where, in the year 1903, he was director of the Cincinnati Orchestra and Dean of the Cincinnati College of Music. He has, in fact, done for Cincinnati what Theodore Thomas did for Chicago. At present he resides in Holland, the land of his forebears. Other composers and musicians of the South who deserve mention here are Will S. Hayes (1837), of Louisville, Kentucky, who wrote innumerable popular

THE ETUDE

How to Make Distant Skips and Come Down on the Right Key Every Time

By H. A. Phillips

songs; J. H. Wilcox (1827), born at Savannah, Georgia, and afterwards famous in Boston as an organist, and F. C. Mayer, a German who did remarkable work in Athens, Ala., as a conductor and teacher. One should also mention A. I. and Marcus I. Epstein, two brothers, born in Mobile, Ala., of musical parents, who have made a great reputation as pianists, particularly in the playing of duets. They have been especially active in St. Louis. Gustav L. Becker, a former president of the New York State Music Teachers' Association, was born in Texas; and the well-known Philadelphia composer, H. A. Lang, winner of many prizes for orchestral and other works, was born in New Orleans.

No discussion of music in the South would be complete without some reference to the extraordinary part in American music played by the plantation songs. While modern writers on American musical development sometimes affirm that the plantation and other songs of the negro races emanating from the South are borrowed from European sources, nevertheless the fact remains that this music has inspired some of our greatest composers to some of their best work. The music of Stephen Collins Foster, whose songs, *My Old Kentucky Home*, *Massa's in the Cold, Cold Ground*, *Old Folks at Home*, etc., are internationally regarded as "American folk-songs," was directly inspired by the South. Other American composers who have found inspiration from this source are Chadwick, Hadley, Burleigh, Neidlinger and the tenor, Reed Miller. In addition, it has proved a fruitful source of inspiration to foreign composers, including Dvořák and Samuel Coleridge-Taylor.

The South has furnished not a few distinguished singers, including Clara Louise Kellogg, of South Carolina, Minnie Hauk (born in New York, but long resident in New Orleans, where, during her childhood, her voice was "discovered" and trained through the generosity of a Southern gentleman), Alice Nilsson, of Tennessee; Carrie Bridewell, of Alabama; Reed Miller, of Anderson, S. C.; Riccardo Martin, of Kentucky, and Yvonne de Tréville, of Texas.

Music In the New South

Great educational work has been carried on in the South by enthusiastic workers in the schools and colleges, such as Arthur L. Manchester, Mrs. E. L. Ashford, R. W. Gebhardt and others. Excellent work has been done by Brenau Conservatory, Gainesville, Texas, which has produced many excellent musicians and draws students from all over the United States. A tremendous educational influence for musical good has been exerted by the Peabody Conservatory, founded by George Peabody, the great American banker, merchant and philanthropist. This conservatory was founded as part of the great Peabody Institute, in 1865. In 1871, Asger Hamerik was appointed director, and he did great work in producing compositions of American, Scandinavian, English and other composers at the conservatory concerts. After him, the directorship devolved upon Harold Randolph, the present distinguished head of the conservatory, under whose excellent management the institution has gained a place second to no academy of music in America. Baltimore has recently come forward in a very pronounced way as a musical center from which great things may be expected, owing to the action of the present Mayor in providing municipal financial support for music. The sum of \$6,000 has already been appropriated for the support of a symphony orchestra under the directorship of the well-known Baltimore composer, Gustav Strube.

The South is making wonderful strides musically through the agency of choral societies, musical clubs and musical festivals. Among the prominent cities of the South to have first-class music festivals may be mentioned Atlanta, Spartanburg, Augusta, Baltimore, Louisville, Charleston and New Orleans. The smaller towns are gradually waking up to the vital necessity of music as an educational factor, and wonderful results are being obtained by a devoted body of music teachers in all parts of the South, whose achievement is none the less remarkable because the names of the workers are not known outside of the communities in which they carry out their splendid pioneer work.

Music is the mediator between the spiritual and the sensual life; although the spirit be not master of that which it creates through music, yet it is blessed in this creation, which, like every creation of art, is mightier than the artist.—BEETHOVEN.

MANY young students of music are eager to attend piano recitals, where they can hear the pieces they themselves have studied, played by the great artists. Almost invariably (especially if they be young ladies) they will give a sigh of despair, as the artist plays some piece they have practiced: and one whispers to her neighbor—"Oh, Julia, did you hear that? I shall never, never, NEVER play that piece again. How can he make it sound like that?"

When I was a youth, hearing a great pianist play had a different effect on me. I was inspired to try to do the same. But the thing that astonishes these young students more than anything else is to see the pianist's hand dart suddenly to the top of the keyboard, and strike a distant key with infallible certainty.

"How does he do it?" says one in a tone of anguish. "I would not hit it right more than once in ten times."

I do not know how he does it, but I can tell you of a way I discovered myself, if you will study the following exercises:

Ex. 1.

Ex. 2.

8va. 8va.

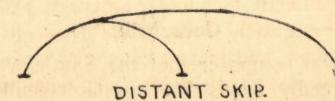
C. 2nds. 3rds. 4ths. OCTAVE. C. 2 OCTAVES.

These you see are octaves in skips of 2nds, 3rds, 4ths, 5ths, 6ths and 8ths. (The 7ths being dissonant are omitted.) Each measure is to be practiced six or eight times in this way: place your hand in proper position on the first octave: raise the hand from the wrist in a perpendicular line above the key. Count four to each note. When ready to fall on D, do not move the arm, but by a slight twist of the hand on the wrist to the right, let the hand fall on D. Returning raise the hand directly over D, then without moving the arm, but giving the hand, as it falls, a slight twist on the wrist to the left, let it fall on C. So the movements of the hand in this first repetition will be—up in a straight line over the key, then falling to the right; then up in a straight line over the key, and falling to the left.

Aim to do the same thing in each of the following repetitions; always rising in a straight line from the key. In falling to the right, or to the left, as the distances increase, the arm will unconsciously follow the hand, but it will have much less movement than if the arm moved the hand from C to the C an octave higher. This latter is the usual way of playing octaves, by those who have not been taught differently. Now observe the difference between this way and the one recommended above. The motion of the arm in the latter is

C 2 OR 3 OCTAVE. C

In the former way it is as shown in the short curve. Now going to the second octave above, as in exercise 2 the motion will be as shown in the long curve.



In this way of practicing you do not have to think of your arm, but only of the arch required to reach the distant key.

Try this experiment, which will illustrate my meaning. Get a piece of whalebone, or of pliable wire, which will reach from middle C to the highest key on the keyboard: place, or hold, one end on middle C, and the other on the third C above. The arc or arch made by this whalebone will represent the distance, and the curve, transversed by the uplifted hand, in going from this first octave to one an octave higher than in exercise 2.

Exercise number 1 should be practiced very slowly for some time. When able to increase speed, you will soon find that you know, by intuition, the right arc, or curve, to take to land you on the right key.

Aside from the advantages gained by this way of practicing, you will find that your motions will become more and more graceful.

In the works of Gottschalk and other composers, the fifth finger often has to dart out and hit a distant key at the top of the keyboard, but after having practiced the above octave skips these skips will be easy to acquire. But remember: the hand never moves in a straight line to these distant keys, but always in a curve. Should you at any time fear you may miss your key, you may make a very slight retard, to be sure that you have the proper curve, to land your finger on the desired key. Faithful practice and frequent experiments will enable you to find your rainbow resting on the pot of gold.

A Rural Summer Class

By Mrs. R. Martin

HERE is a plan for those who live in a rural community where the pupils study music only during the four months of summer school vacation. I had a class of ten girls, aged from eight to thirteen years studying *The New Beginners' Book* and grades I and II of *The Standard Grade Course*. I gave them one individual lesson each week in their book and at the same time taught them to play some of the simple hymns such as *Rock of Ages*, *Jesus Lover of My Soul* and *Work, for the Night is Coming*. You would be surprised what an interest it gave the children and how delighted they were to be able to play a tune. On Friday afternoon of each week they all came in class. We spent one hour in studying the theory of music sitting around a large dining table, with note-books, pencils and rulers. I taught them to draw the ten-line staff connected with middle C. They soon learned the meaning of the words, *clef*, *bar*, *double bar*, *tie*, *slur*, *key signature*, *time signature*, *pedal signs* and many others. We practiced note spelling and sight-reading by naming the letters in short exercises, seeing who could name them in the shortest time. It would take too much space to tell of all that we did, but many things will suggest themselves to the wide awake teacher to make the pupils remember the note positions. I gave them ten questions to copy and write the answers to be memorized for the next week lesson.

After the written lesson we spent one hour in the parlor using the piano. One of the girls would play a hymn and the rest would sing until all the pupils had played in turn. Sometimes we would vary the program by having each pupil play some of the exercises in their instruction book from memory or an easy instrumental piece. In this way they were developing technic and cultivating at the same time musical memory and wearing off that embarrassment that children feel in playing before others. I had them play duets together and in this way to develop good time.

Often two of them played the same hymn together and so improved their expression and time. The children frequently came through the rain rather than miss a Friday lesson. The parents were pleased and did not mind paying well for the lessons because their children were interested and enthusiastic about music and they were not compelled to drive them to the piano for practice. Moreover, the hymns and tunes that they played were such as their parents loved to hear, and were audible evidence of progress.

PRECISELY as we love the true song, and are charmed by it as by something divine, so shall we hate the false song, and account it a mere wooden noise, a thing hollow, superfluous, altogether an insincere, offensive thing.—THOMAS CARLYLE.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Common or Horse Sense?

"Can the Teachers' Round Table help me in this difficulty? I have always desired to study music, and now at twenty-two find myself able for the first time, with one hour a day for practice. Each musician I consult advises a different course. How am I to know what is a sane method to pursue in selecting a teacher? What should I pay for a first-class teacher in a town of 90,000? What should I know about the teacher's work in order to make a safe selection?"

W. E. M.

Common sense is very uncommon, and there is no clear explanation as to just what "horse sense," which we so often hear advised, may be. Therefore you would better follow the Persian proverb which advises that you ask ten men's advice, and then follow your own judgment. Having consulted the ten musicians, now collect your own wits, and select with careful judgment. You should know what the teacher's opportunities were originally for advantageous instruction. Then you should find out what his success had been in his work. If he is an elderly man, with many years of very successful teaching to his credit, and many successful pupils, the question of whom he studied with in the beginning will be a very negligible one. He has proved himself. Prices of the best teachers vary even in towns of 90,000. \$1.50 to \$2.50 a lesson I should think an average price for a city of that size. I have noted this fact: many apparently successful teachers are only so because they possess the commercial capacity, and make themselves known and what they do, as well as what they do not really accomplish, in every corner of the community. They would be equally successful in any business from street cleaning to a brass rolling mill. Indeed the brass predominates in whatever they do. There are also some vastly better musicians and teachers who possess little business ability, and whose names are not so prominently bandied about, although they accomplish far better results with their pupils. Here is wherein you will need to develop and exercise your sound judgment.

Ten Commandments

"Will you kindly give me a list of ten things for which the teacher should be constantly on the lookout while teaching a pupil?"

E. K.

1. Position.
2. Freedom of action.
3. Quality of touch.
4. Accuracy of touch.
5. Accuracy of fingering.
6. Accuracy as to note values, rests and phrasing indications.
7. Time.
8. Pedaling.
9. Expression.
10. Encouragement and inspiration.

Position should not only include fingers, hands and arms, but also the body. Many players are hampered by the awkward positions they acquire on the piano stool. The second point should mean a constant watch for the free and supple action of the entire playing mechanism. The fifth point needs more attention than it often gets. A neglect in this means inability to properly manipulate the fingering of difficult music later, for habits acquired in the beginning may never be overcome. Carelessness in any point will remain carelessness throughout a career. The sixth point refers to note values in relation to themselves, and to rests, both of which may be badly slighted and at the same time the seventh point well cared for. The ninth point means that the student should carefully observe, and thoroughly learn, the meaning of all signs and directions that are written in the music. If left to himself the pupil's disregard of all these things will be painful. Above all you should so manage your criticisms that you can encourage your pupil, and make him feel the pleasure of getting on, and thereby arouse in him a feeling of inspiration for his art. The more you can communicate this feeling of inspiration the more successful you will be.

Lame Time

"Some of my young pupils learn time so readily that it has a tendency to make me impatient with those who find it so difficult. Is there anything I can get that treats of this matter in a definite manner?"

L. J. N.

I have frequently recommended *Studies in Rhythm*, by Justis, and *Exercises in Time and Rhythm*, by Hepler. These consist in a progressive arrangement of note groups, without pitch, which are tapped on a table with a pencil or other similar and convenient implement. Such exercises are of exceeding great value to all young pupils, as well as to many older ones. A new set of Time Studies, by Steinheimer, will prove a boon to teachers who are in the predicament described by our correspondent. They are appropriate for the second and third grades and will be of benefit to all pupils as well as those who are defective in the rhythmical sense. The studies run pretty well through the third grade, so that pupils may interrupt their regular studies from time to time and take a little special training in these time studies. Pupils who are deficient in the time sense will need to concentrate the attention upon this one point occasionally, until they have overcome their difficulty.

Dry Bones

"Is it a good plan to use a primer of music with piano students, and can you recommend a good one?"

B. E.

A primer is skeletonized knowledge, in fact, but which a teacher with a little ingenuity can turn to the advantage of the pupil. In a first class primer many facts are classified, and many that are of the utmost value, which any teacher is likely to pass over unnoticed at the lessons. They should not be studied hurriedly, two or three questions being prepared to bring to each lesson. A pupil is not likely to be able to digest any more at a time, and the teacher should be prepared to amplify these two or three questions, investing the dry bones with flesh and blood and clothing as it were, and make them real to the student. Gibbons' *Catechism of Music and Facts About Music*, by Evans, are most excellent manuals of information that are essential to every musician. Use from time to time in the manner suggested, guiding the pupil as to which questions may be taken up to advantage at any given period of his study. Numerous teachers use primers regularly and feel that they are very desirable, especially in class work.

Stiff Hands

"My hands are very hard and stiff. Is it true that massage with cocoa butter will help them and make them more elastic for piano playing?"

X.

Professional masseurs use cocoa butter and cocoanut oil for massage purposes. Both are excellent vegetable oils for rubbing where the skin is dry and such a lubricant is indicated.

If the hardness has been caused by physical labor, the massage will certainly help to correct a condition that has been brought on by extraneous conditions. Too much labor will toughen the fibres and lessen the size of the hand. Patience on your part may restore it to the condition intended by Nature. If Nature has built your hand in this manner, however, the problem will be more difficult to handle, although patient treatment will very greatly help. The massage will certainly do no harm, and I have known of such treatment to result in almost incalculable help, enabling players to accomplish with ease problems that had been previously impossible. Do not expect extensive results, however, in a week, or a month. It must be taken as hand development, and haste can only be made slowly.

A Despoiled Hand

"I have a pupil whose right hand third finger is off at the second joint. I have tried using this part of the finger, thinking to develop the use of it, but find it throws the hand out of shape and is very awkward. Would you advise my continuing its use? If not can you suggest what fingering to use in scales? In her three years previous study she did not use this finger, and no attention was given to scales or fingering."

A. D. D.

I once knew a man whose second finger was mutilated in the same way. He amused himself a great deal on the piano, and seemed to manipulate difficulties with a surprising amount of skill, although he never aspired to play for others, in spite of the fact that he played better than many who had a complete equipment. Do you suppose if the entire human race had been created with only a thumb and three fingers that the piano would never have been invented, and if so that a way to play it with four fingers would not have been as carefully thought out as the present methods? Your pupil is undoubtedly "up against it" as to difficult music that has been composed for five fingers, but judicious selecting and careful fingering will overcome more than might at first be expected. For the scale of C use the fingering 1, 2, 4, 2 throughout, passing the thumb under the fourth finger. For scales that have black keys let the fifth finger come on a black key and the thumb drop under. F will finger 1, 2, 4, 5, 1, 2, 4, 1. G, 1, 2, 4, 1, 2, 4, 5, 1, and all the sharp keys the same. All the flat keys will bring the fifth finger on B flat. Arpeggios naturally can use only 1, 2, 4, and seventh chords may need some manipulation. In playing chords, if one of the tones must be omitted, try and see that the third of the chord is always played. Your pupil should learn enough of chord construction to be able to determine this. Such a determined pupil certainly needs encouragement.

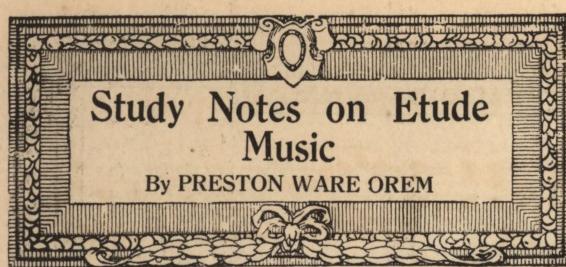
Expression Blind

"What can I do for a piano student who is able to execute at sight music graded in THE ETUDE at 6 and 7, yet never plays with feeling and expression?"

P. C.

A pupil lacking in the natural sense for expression, not musically temperamental, in other words, will never play with the same amount of sympathy as one who is innately musical. This deficiency, however, should receive attention and much of it. If everybody lacking in this respect could receive special training the standard of taste in the country would rise rapidly. Many are getting this training through the medium of the various sound-reproducing devices, and thousands are now choosing good music who at first had no sense of anything but trash. Taste that is susceptible to training in this regard shows that much can also be accomplished with players along the line of self-expression in their own performances, which is only another development of taste. Your pupil should listen upon every opportunity to good singers and violinists and 'cellists, and listen very analytically and attentively. He should learn to contrast their work with that of those who are not so good. At your lessons begin with melodies filled with sentiment and romance. The more familiar the pupil is with them, the quicker will be the results. Play the melody with a great deal of expression. Be sure your extract is short. Play until he is familiar with it. Next play it as mechanically as you can. Alternate the two methods until he can discriminate between them. Then let him try, playing alternately in both styles. In the early stages it will be well for you to over-sentimentalize the tunes in order that a strong impression may be made upon his deficient faculty. After a time you will note a great improvement on his part.

THE ETUDE



FRAGMENT FROM WEBER'S INVITATION TO THE DANCE—W. G. SMITH.

Weber's celebrated *Invitation to the Dance* is the precursor of all idealized waltz forms. It has been arranged times without number in all sorts of ways, from the simplified teaching version to the concert transcriptions for the piano by Tausig and others, and the brilliant orchestral paraphrases of Berlioz and Weingartner. The themes still seem as fresh and entrancing as when first written. Mr. Wilson G. Smith has conceived the excellent idea of utilizing the Trio section of the waltz as a separate piece, and while retaining the original harmonies, of modernizing and enriching the passage work of the accompaniment. In this form it makes a very striking recital or drawing-room piece, and it must be played in a very artistic manner. Grade 6.

PETITE BERCEUSE—E. SCHUETT.

This is one of the most recent of Mr. Edouard Schütt's shorter compositions. It is an artistic miniature which will require very careful playing. The principal theme must stand out clearly wherever it appears, either in the upper or the lower register, and in addition the supporting voices must all be given due prominence. The more one plays this piece the better it will be liked, new beauties being disclosed as smoothness and continuity are acquired. Grade 5.

REVERIE POETIQUE—C. MINETTI.

A modern lyric combining dramatic fervor with grace of expression. Mr. Minetti's songs are well-known. In his instrumental pieces one finds the same melodic charm further enhanced by rich and interesting harmonic treatment. This piece is built up of a few short and telling phrases repeated in various keys and with varying harmonies, with occasional ornate touches of passage work. Grade 4.

SPANISH SERENADE—C. MOTER.

An unusually well-made recital piece in semi-classic vein. The themes are alluring and well contrasted and the passage work is interesting throughout. An especially good opportunity is afforded for the practice of double notes and for the cultivation of the singing style. Grade 4.

THE SPINNERS—E. F. CHRISTIANI.

The Spinners is a waltz movement in the modern running style. It should be played in strict time and taken at as rapid a pace as possible consistent with clearness and accuracy. The composer tells us that he wrote this piece with a view to using it in a pupils' prize contest. It will certainly prove an excellent test piece for students of intermediate grade. Grade 4.

SONG OF THE ANGELS—T. D. WILLIAMS.

This composition appeared in THE ETUDE a few months ago as a pipe organ number and it was so much liked that an immediate demand was created for it as a piano solo. The composer has made his own piano arrangement and it will be found very effective. In this form it makes a high class drawing-room piece, rich and expressive. Grade 4.

LA GONDOLA—H. CLARK.

A very graceful *barcarolle* movement. This number is not at all difficult to play, but it will require a finished style of delivery. In the passages divided between the hands absolute evenness is demanded and in the accompaniment the rocking motion should be maintained throughout. Grade 3.

CIRCUS DAYS—A. D. SCAMMELL.

A jolly characteristic piece with a very taking swing and some abrupt but interesting changes of tonality. This number should be played in a rather boisterous manner with strong and almost rough accentuation and with the contrasting touches well defined. Grade 3.

SPRING FLOWERS—W. A. SMITH.

The chief charm of the *tarantelle* movement lies in the rapidity of its movement and in its constantly recurring characteristic triplet figure. In writing a *tarantelle* the composer must exercise great care in order to keep the composition well under the fingers throughout, as it is necessary to develop a very high speed in order to accomplish the desired effect of delirious abandon. Mr. Smith's *Spring Flowers* has all the good qualities of a *tarantelle* of intermediate grade. Grade 3.

THE KNIGHT AND THE NUNS—T. DUTTON.

This is one of the best intermediate grade teaching pieces that we have seen in some time. It is original in construction and quite out of the beaten track. *The Knight and the Nuns* consists of two contrasted characteristic sections, the one depicting the knightly grace and chivalry of the hero, and the other suggesting a vesper hymn sounding through the calm and secluded cloister. Grade 3.

WAVING TORCHES—C. S. MORRISON.

Mr. C. S. Morrison's name is well-known to many through some of his very successful drawing-room pieces. This is his first appearance in our ETUDE pages. *Waving Torches* is a typical *mazurka* movement with a strong rhythmic swing. The characteristic little flight of thirty-second notes tends to add brilliancy and distinction to the piece. Grade 3.

SERENATA—H. AILBOUT.

A dainty waltz movement in the Spanish style suggestive of the tinkling of the mandolins and guitars and of dancing in the moonlight. This number will prove valuable as a study in style, touch, and rhythm, and it should prove acceptable for recital use. Grade 3.

WHEN ALL IS FAIR—F. A. WILLIAMS.

Mr. Frederick A. Williams has an enviable reputation as a writer of good practical teaching pieces. His *When All is Fair* is an excellent specimen of his work recently composed. This number will prove especially useful as a study in light and accurate finger work. Grade 3.

SPRING SONG—R. WAGNER.

One of the most beautiful passages in Wagner's *Die Walküre*, mention of which is made in Mr. Kroeger's article in another department of this issue of THE ETUDE. The *Spring Song* forms the closing portion of the celebrated *Love Song* of Sigmund. This is one of the most charming and original of Wagner's inspirations. The surging melody and the limpid ever changing harmonies alike serve to suggest the awakening of nature in springtime and the dawn of love. Grade 3.

WOOD FAIRIES—P. RENARD.

A very easy waltz movement decidedly more original than the usual run of pieces of this type. Attention is called particularly to the chromatic harmonies of the second section. This piece will prove attractive to young players and it will make a good recital number. Grade 2.

That Practice Hour!

By Gertrude M. Greenhalgh

WHAT teacher has not run across the mother who exclaims:

"Now, Miss Brown, you *must* make Dorothy practice, for I cannot do anything with her. I will be only too pleased if you are very cross with her." Poor misguided mother. Is music such a bugbear that it needs moral suasion or corporal punishment to learn it?

In such cases it is not the child who needs managing but the mother. She should direct the child's time for practice. Insist on morning practice at least one-half hour before school. Then the mind is clear and fresh, school worries have not commenced and little friends are not bothering around. Scales and technical work must be done in the morning. Provide a warm room and do not allow baby to play in the music room during practice time. Many families have a music hour two or three times a week and that is a splendid time to keep up memory work and a repertoire and a good chance for sight-reading and accompaniment work. Do not make this hour a time for criticism when all members of the family are gathered. Make it so enjoyable that the child will catch the spirit of enthusiasm and

THE LITTLE DAUPHIN—M. CROSBY.

A neat little *gavotte* movement. It may be noted that one of the chief characteristics of the *gavotte*, which is always in four quarter time, lies in the fact that it should begin invariably on the second half of a measure. Miss Marie Crosby's teaching pieces have proven very popular with young students. *The Little Dauphin* is taken from a new set just published. Grade 2.

THE FOUR HAND NUMBERS.

Mr. G. N. Rockwell's *Installation March* is an inspiring number written in the style of a *parade march*. The *parade march* differs from the ordinary military *quick-step* in the fact that it has four steps to the measure instead of two. For processions of all kinds and for indoor marching the *parade march* is preferable to the military march. This number must be played in a full and sonorous manner.

Mathilde Bilbro's *Arab Dance* is a very effective characteristic number with the work well divided up between the two players. The first theme is of decidedly oriental character, while the second theme introduces some modern syncopated effects.

HOPE (VIOLIN AND PIANO)—B. STEANE.

Mr. Bruce Steane is a well-known English organist and composer who writes in all forms. His violin pieces are among his best works. *Hope* is an excellent example of the style of writing for the violin first popularized by Raff's *Cavatina*. It affords splendid chance for expressive playing on the part of the soloist and for the cultivation of the broad and singing tone.

EPILOGUE (PIPE ORGAN)—R. DIGGLE.

An *epilogue* is a closing piece or postlude. Such pieces are usually planned to display what is known as the *grand chorus* of an organ. By this we mean all the stops or nearly all the stops on each manual. Mr. Diggle's *Epilogue* is an excellent specimen written in the true organ style.

THE VOCAL NUMBERS.

G. Marschal-Loepke's *Woo Thy Lass While May is Here* is a modern art-song, a very clever treatment of a fascinating text. This song should be delivered in the elocutionary manner and attention should be paid to the piano accompaniment, which is dainty and picturesque.

Mr. H. T. Burleigh's *Since Molly Went Away* is a song which should be known to all good singers. It is one of the best Irish songs that we have heard, entirely out of the ordinary.

The Good Little Boy by Jessie L. Pease may either be sung or used as a musical recitation, or it may be partly sung and partly spoken. The piano accompaniment is an important feature in either case. This should prove a popular encore.

be anxious to do her share of the evening's entertainment. When a run is well done mention it. Encouragement is very cheap but is most precious to the recipient. If a new piece doesn't strike your fancy don't condemn it. Listen and see if you can't find its message. So many scholars lose heart in a piece simply because mother doesn't see much in it. Bear and forbear. Insist upon regular hours with the teacher. Allow nothing to interrupt the lesson hour. If possible continue lessons after the schools have stopped for the long vacation. So many have the music season begin and end with the school season allowing the three months vacation. A fourth of a year is too long a period for a music student to be without supervised practice.

Coöperate with the teacher. Do not make practice a punishment for any misdemeanor. Be sincere, don't give the kind of faint praise that really condemns. If, after you feel that you have done your duty conscientiously, and the child is in health, a talk with the teacher about a change of musical diet would then be advisable. The practice hour more than the lesson hour is the basis of musical success.

WAVING TORCHES

Tempo di Mazurka M. M. ♩ = 126

MAZURKA

C. S. MORRISON, Op. 135, No. 2

THE ETUDE

WHEN ALL IS FAIR

Allegretto scherzando M.M. ♩ = 72

FREDERICK A. WILLIAMS, Op. 92

The sheet music for "When All Is Fair" by Frederick A. Williams, Op. 92, is a complex piano piece. It features eight staves of musical notation, each with a treble clef and a bass clef. The music is set in common time (indicated by the '♩' symbol) at a tempo of Allegretto scherzando (indicated by the 'M.M.' and '♩ = 72' markings). The piece is divided into sections by measure numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21) and includes various dynamics such as *p*, *mf*, *f*, and *sforzando*. Performance instructions like "dim.", "dolce", "poco rit.", "atempo", and "D.C." are also present. The music is composed of eighth-note patterns and includes several grace note markings (e.g., 1 2 1, 2 1, 4 3 1, 5 3 4, etc.). The piece concludes with a final section starting with "Fine *mf*".

THE ETUDE

LA GONDOLA
BARCAROLLE

Allegretto e grazioso M.M. ♩.=54.

HORACE CLARK

The musical score consists of six staves of piano music. The first five staves are in common time (♩ = 54) and the last staff is in 6/8 time. The key signature is three flats. The music is divided into sections: the first section ends with a 'Fine' and 'poco agitato' instruction; the second section begins with 'marcato' and 'cresc.' markings; the third section ends with 'rit.' and 'D.C.*'. The final section, labeled 'TRIO', features eighth-note patterns in the bass line. The music includes various dynamics like *p*, *ralt. e dim.*, *mp*, and *r.h.* (right hand). The score is signed 'HORACE CLARK' at the top right.

* From here go to the beginning and play to Fine; then play Trio.
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CIRCUS DAYS

Allegretto con anima M.M. = 96

ARNOLD D. SCAMMELL

basso sempre stacc.

l.h. leggiero

Tempo I.

p

mf cresc.

basso sempre stacc.

Con espressione e vivace

mf

D.C.

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SPRING SONG

Fragment from "DIE WALKÜRE"

British Copyright secured
R. WAGNER

Moderato M.M. = 72

p *espressivo*

molto cresc.

Motive of Flight

ff

dim.

Love Motive

Motive of Flight

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THE ETUDE

271

The sheet music consists of two staves of musical notation for a single performer. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music is primarily composed of sixteenth-note patterns, often grouped into pairs or triplets. Various dynamics are indicated throughout, including *p* (piano), *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), *dim.* (diminuendo), *dolce* (dolce), and *rit.* (ritardando). Fingerings are marked above the notes in some sections. The music is divided into measures by vertical bar lines.

THE ETUDE

THE SPINNERS

VALSE VIVE

EMILE FOSS CHRISTIANI

Tempo di Valse presto M. M. $\frac{2}{4}$. = 96

r. h.

Tempo di Valse presto M. M. = 96

VALSE VIVE

The sheet music consists of eight staves of musical notation for piano, arranged vertically. The top staff is for the right hand (staccato) and the bottom staff is for the left hand (pedal). The music is in 3/4 time, major key, and has a tempo of M. M. = 96. The notation includes various dynamics such as *p*, *pp*, *fz*, *ffz*, and *f*. Fingerings are indicated above the notes, and performance instructions like "Ped. simile" and "Fine" are present. The music features complex chords and arpeggiated patterns.

SONG OF THE ANGELS

Adagio sentimentale M.M. $\text{♩} = 60$

T. D. WILLIAMS

THE ETUDE

Dedicated to the Lodges of America

INSTALLATION MARCH

Spirited M. M. $\text{♩} = 100$

SECONDO

GEO. NOYES ROCKWELL

Arr. by R. Ferber

The musical score consists of eight staves of music. Staff 1 (Bassoon) starts with a dynamic *f*. Staff 2 (Trombone) enters with eighth-note chords. Staff 3 (Tuba) provides harmonic support. The section is labeled "SECONDO". Staff 4 (Trombone) leads into a "cresc." section. Staff 5 (Trombone) has an "accel." instruction. Staff 6 (Trombone) reaches a "ff rall." dynamic. Staff 7 (Trombone) begins with "con brio" and ends with a dynamic *f*. Staff 8 (Trombone) has a "cresc." section followed by "mp". Staff 9 (Trombone) has an "a tempo" instruction. Staff 10 (Trombone) has a "rall." dynamic. Staff 11 (Trombone) has a "mf" dynamic. Staff 12 (Trombone) has a "rall." dynamic. Staff 13 (Trombone) has a "maestoso" dynamic. Staff 14 (Trombone) has a "ff" dynamic. Staff 15 (Trombone) has a "rall." dynamic.

INSTALLATION MARCH

GEO. NOYES ROCKWELL

Spirited M.M. = 100

PRIMO

Arr. by R. Ferber

cresc.

cresc. accel.

ff rall.

con brio

cresc.

ff

mp

a tempo

mf

mp

p

f

maestoso

ff

rall

THE ETUDE

ARAB DANCE

SECONDO

MATHILDE BILBRO

Allegretto M. M. ♩ = 108

Allegretto M. M. ♩ = 108

mf *sempre staccato*

sfz f

Fine

D.C.

ARAB DANCE

PRIMO

MATHILDE BILBRO

Allegretto M.M. ♩ = 108

The sheet music for "The Etude" by Mathilde Bilbro, titled "ARAB DANCE", is a complex composition for two hands. It consists of ten staves of musical notation, divided into sections labeled "PRIMO" and "D.C." (Da Capo). The tempo is Allegretto (♩ = 108). The composer's name, "MATHILDE BILBRO", is printed at the top right. The music features various dynamics like "mf" and "sfz f", and includes performance markings such as "Fine" and "D.C.". The notation includes a variety of note values and rests, with some measures featuring grace notes and slurs.

THE ETUDE

FRAGMENT
from WEBER'S "INVITATION TO THE DANCE"

Un poco lento M. M. $\text{♩} = 144$

Transcribed by
WILSON G SMITH
M. M. $\text{♩} = 72$
Con moto e cantando

The sheet music contains eight staves of musical notation for piano. The key signature is two flats, and the time signature is 3/4. The tempo is marked as 'Un poco lento' with a metronome setting of $\text{♩} = 144$. The music is transcribed by Wilson G. Smith with a different tempo of $\text{♩} = 72$, with the instruction 'Con moto e cantando'. Various dynamics and performance instructions are included, such as 'l.h.' (left hand), 'pausa' (pause), 'Ped. simile' (pedal similar), 'melodia ben marcato' (melody well marked), and 'espressivo'. Fingerings are shown below certain notes.

THE ETUDE

279

The sheet music consists of ten staves of musical notation for piano, arranged in two columns of five staves each. The music is in common time and uses a key signature of four flats. The notation includes various note heads, stems, and beams, with some notes having figures below them indicating fingerings. The first staff begins with a sixteenth-note pattern. The second staff starts with a eighth-note pattern, followed by a dynamic instruction "un poco agitato". The third staff begins with a eighth-note pattern, followed by a dynamic instruction "molto rall.". The fourth staff begins with a eighth-note pattern, followed by a dynamic instruction "melodia legato e cantando". The fifth staff begins with a eighth-note pattern. The sixth staff begins with a eighth-note pattern. The seventh staff begins with a eighth-note pattern, followed by a dynamic instruction "passionato". The eighth staff begins with a eighth-note pattern. The ninth staff begins with a eighth-note pattern, followed by a dynamic instruction "pausa lento". The tenth staff concludes the piece.

THE KNIGHT AND THE NUNS

THEODORA DUTTON

The image shows a page of sheet music for a piano piece by Theodora Dutton. The music is divided into three sections:
1. **Allegro con spirito** (M.M. = 84). This section starts with a treble clef and a common time signature. It includes dynamic markings like *mp con moto*, *cresc.*, *poco*, *a poco un poco rit.*, *rubato*, and *cresc. mp*. Fingerings such as 1, 2, 3, 4, and 5 are indicated above the notes.
2. **Andante religioso** (M.M. = 72). This section begins with a bass clef and a common time signature. It features dynamic markings like *dolce*, *p.sostenuto*, *cresc.*, *r.h.*, *dim. e rit.*, *pp con fantasia*, *cresc.*, *poco*, *a*, *poco*, and *un poco rit.* Fingerings 1 through 5 are also present.
3. **Come prima**. This section returns to the Allegro tempo and style, continuing the musical line from the first section.
The music is written on five staves, with the right hand typically playing the upper staves and the left hand the lower ones. The notation includes various note values, rests, and dynamic swells. The overall style is expressive and technical, characteristic of early 20th-century piano music.

Andante religioso

PETITE BERCEUSE

Andantino con poco moto M. M. ♩ = 72
con dolce espressione

EDUARD SCHÜTT

21

p

Ped. simile dolcissimo

poco allargando atempo

p con dolce espressione

Tempo I. poco più tranquillo

5 2 1 4 poco cresc.

Tempo I. tranquillo

rit. *p* dolce espr.

più tranquillo e morendo al fine molto rit.

tre corde *pp*

THE ETUDE

SERENATA

HANS AILBOUT

Moderato M.M. ♩ = 54

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SPRING FLOWERS

TARANTELLA

WM. ADRIAN SMITH, Op. 41, No. 3

Allegro M.M. ♩ = 144

Copyright 1891 by Wm. Adrian Smith.

THE ETUDE

283

The sheet music consists of ten staves of piano music. The first five staves are in common time (indicated by a 'C') and the last five are in 2/4 time (indicated by a '2'). The music is primarily for the right hand, with bass notes provided by the left hand. Fingerings are indicated above the notes, such as '3' over a note in the first measure. Dynamics include 'f' (fortissimo), 'ff' (fortississimo), 'p' (pianissimo), and 'riten.' (riten.) The key signature changes frequently, including B-flat major, A major, G major, F-sharp major, E major, D major, C major, B major, A major, and G major.

THE ETUDE THE LITTLE DAUPHIN

Allegro grazioso M.M. ♩ = 126

GAVOTTE

MARIE CROSBY, Op. 45, No. 1
a tempo

The image shows four staves of musical notation for piano, likely from a classical piece. The top staff uses a treble clef and a bass clef, with a key signature of one flat. It includes dynamic markings like 'mp' and 'p poco rit.', and performance instructions like 'a tempo'. The second staff continues the musical line, featuring a mix of eighth and sixteenth notes. The third staff begins with a dynamic 'a tempo' and contains a 'Fine' marking. The fourth staff concludes the section with a dynamic 'p' and a 'D.C.' (Da Capo) instruction.

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REVERIE POETIQUE

CARLO MINETTI

Molto sostenuto M.M. ♩ = 63

CARLO MINETTI

Molto sostenuto M.M. = 63

Sheet music for piano, Molto sostenuto, M.M. = 63. The music is divided into four systems. The first system starts with a dynamic of *mf* and a tempo of *ben marcato*. The second system begins with *f* and ends with *dolce cantando legato*. The third system starts with *rall. dim.* and ends with *p*. The fourth system starts with *cresc!* and ends with *rall.*

Technical markings include fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (e.g., *mf*, *f*, *p*, *rall.*, *cresc!*). The music is written in common time, with various key signatures (C major, B-flat major, A major, G major, F major, E major, D major, C major).

Sheet music for "The Etude" featuring three staves of musical notation. The first staff uses a treble clef, the second a bass clef, and the third a treble clef. The music includes dynamic markings such as *p*, *rall.*, *marcato*, *f*, *rallent dim.*, *l.h. meno r.h.*, and *morendo pp*. Fingerings like 1, 2, 3, 4, 5 are indicated above the notes.

WOOD FAIRIES

Con spirito M.M. $\text{J} = 72$

WALTZ

PIERRE RENARD

Sheet music for "Wood Fairies" Waltz by Pierre Renard. The music is in 3/4 time. The first staff starts with *f*. The second staff begins with *mf*. The third staff starts with *1*. The fourth staff starts with *3*. The fifth staff starts with *Fine*. The sixth staff ends with *D.C.* and *decrese.* The music includes dynamic markings like *f*, *mf*, *p*, and *pp*.

SPANISH SERENADE

CARL MOTER

Allegretto M. M. ♩ = 108

The sheet music consists of ten staves of musical notation for piano, arranged in two systems. The first system begins with a treble clef, a key signature of one flat, and a common time signature (indicated by a '4'). The tempo is Allegretto M. M. ♩ = 108. The second system begins with a bass clef, a key signature of one flat, and a common time signature. The music includes various dynamics such as *p*, *mf*, *fz*, *p poco a poco rall.*, *mf a tempo*, *f*, *Vigoroso*, *Tempo I*, *mf*, *fz*, *p poco a poco rall.*, *piu dim.*, and *f a tempo*. Fingerings are indicated throughout the music.

THE ETUDE

287

The sheet music consists of ten staves of musical notation for piano, arranged vertically. The music is in common time and uses a basso continuo style with two staves per hand. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. The music includes dynamic markings such as *p*, *cresc.*, *poco*, *f*, *ff*, *p*, *amoroso*, *Tranquillo*, *con brio*, *f*, *p*, *cresc.*, *fz*, *brillante*, and *dim. e rit.*. Fingerings are indicated above the notes, often using numbers 1 through 5. The music is divided into measures by vertical bar lines and includes several measure groups indicated by brackets.

THE ETUDE

a tempo tranquillo

Tempo I

p poco a poco rall.

mf a tempo

p *mf*

Vigoroso

fz

Tempo I

rall.

fz *p* *fz*

HOPE
CHANSON D'ESPOIR

BRUCE STEANE

VIOLIN

Andante M. M. ♩ = 120

PIANO

Andante M. M. ♩ = 120

*dim. e rall.**a tempo**mf*

Violin part (top staff):

- Staff 1: Andante M. M. ♩ = 120. Starts with a sustained note followed by eighth-note chords.
- Staff 2: Andante M. M. ♩ = 120. Continues with eighth-note chords.
- Staff 3: Continues with eighth-note chords. Dynamics: *dim. e rall.*, *a tempo*.
- Staff 4: Continues with eighth-note chords.
- Staff 5: Continues with eighth-note chords.
- Staff 6: Continues with eighth-note chords.
- Staff 7: Continues with eighth-note chords.
- Staff 8: Continues with eighth-note chords.
- Staff 9: Continues with eighth-note chords.
- Staff 10: Continues with eighth-note chords.
- Staff 11: Continues with eighth-note chords.
- Staff 12: Continues with eighth-note chords.

Piano part (bottom staff):

- Staff 1: Sustained notes.
- Staff 2: Sustained notes.
- Staff 3: Sustained notes.
- Staff 4: Sustained notes.
- Staff 5: Sustained notes.
- Staff 6: Sustained notes.
- Staff 7: Sustained notes.
- Staff 8: Sustained notes.
- Staff 9: Sustained notes.
- Staff 10: Sustained notes.
- Staff 11: Sustained notes.
- Staff 12: Sustained notes.

Performance Instructions:

- poco rit.* (Staff 5)
- dim.* (Staff 6)
- Sul D* (Staff 5)
- p* (Staff 7)
- pezante* (Staff 7)
- rall.* (Staff 8)
- a tempo* (Staff 9)
- mf* (Staff 10)
- mf* (Staff 11)

THE ETUDE

3
f
poco a poco rit.
poco a poco rit.

3
2 3 2
poco a poco rit.
l.h.
r.h. p
l.h. p

EPILOGUE

Allegro maestoso M. M. $\text{J} = 116$

ROLAND DIGGLE

MANUAL

Gt. Full
Gt. to Ped. 16' & 8'
V V V V V V V V

PEDAL

V V V V V V V V

Full Sw.
Gt.
Sw.
Gt.
Gt. to Ped. off
Ped. to Gt.

rit.

THE ETUDE

291

Gt. open diapason

a tempo

Sw.

Gt. to Ped. off

Gt. Solo Tuba

a tempo

Gt. Full to Sw.

Gt. & Sw. to Ped.

rall.

Gt. to Ped. off

Gt. to Ped. on

Gt. to Ped. off

Sw.

Gt.

Open swell box -

Gt. to Ped. on

cresc. Ped.

Full Organ

THE ETUDE

SINCE MOLLY WENT AWAY

F. L. STANTON

H. T. BURLEIGH

Andante sostenuto

1. Don't seem like it used to seem Since
2. Wonder why in shrub and tree The

Molly went a-way;
sweetest birds are dumb,
The dark has lost the ros-y dream
While all the ros-es look at me,
The sun-shine left the day
An' whis-per: "Will she come?" I

birds don't sing as sweet as when They saw the ros-es stir
did not think 'twould seem so strange that an-y heart would break An' look, an' list-en in the glen To
But how this world o' God's can change, For

hear the step of her:
just one wo-man's sake! Since Mol-ly went a-way, a-way, There's nev-er no more May

The sun has lost its gold-en ray Since Mol-ly went a-way.
way.

WOO THY LASS WHILE MAY IS HERE

LORD DE TABLEY

G. MARSCHAL-LOEPKE

Fast and jollily

f

Woo thy lass while May is here; Win-ter vows are cold-er. Have thy kiss when lips are near; To -

p lightly

Slower with much expression

mor - row you are old er.

Think if clear the thros-tle sing, A month his note will thick - en, A

throat of gold in a gold - en Spring, At the edge of the snow will thick - en.

Take thy cup and take thy girl,

While they come for ask - ing;

In thy hey-dey melt the pearl

At the love-ray bask-ing.

as at first

Ale is good for

retard

care-less bards, Wine for way-worn sin-ners, They who hold the strong-est cards, Rise from life as win - ers.

*gradually louder**growing broader**ff**gradually louder*

growing broader

ff

THE ETUDE

THE GOOD LITTLE BOY

Moderato

JESSIE L. PEASE

Ma says that Jim Greene's a good lit - tle boy, an' she's
 Ma wish - es I was es good es Jim Greene, But

al-lus a talk - in' of him,
 Jim's al-lussick an' I ain't,

Well meb - be he is but he don't know the fun,
 An' I guess that a good lit - tle boy ain't so nice if he's

sneak-in' a - way for a swim. Ma says I am so bad That she knows I will come to some
 al - lus got some kin' of 'plaint. An' I no-tice that tho' I'm so bad all the day An' do things that ain't zack - ly

ter - rible end. But I no - tice that ma al-lus sneaks in at night an' kiss-es me like I'm a friend.
 right, That Ma nev - er for - gets to come to my room an'

a tempo

kiss me an' hug me at night.

Famous Composers as Conductors

"It is a striking fact," observes Cuthbert Hadden in his *Modern Musicians*, "that great composers as a rule have made poor conductors. Mendelssohn, Liszt and Berlioz were great composers and great conductors, but the combination is rare. Neither Berlioz nor Wagner could play any of the orchestral instruments well. Yet Berlioz was a man of great personal magnetism and a most engaging personality. Wherever he went audiences literally fell at his feet. Wagner was perhaps less magnetic, but enormously capable and always in perfect command of himself; a most important attribute of a good conductor. He is said to have had an 'exquisite sense of beauty of tone, nuances of tempo, and precision and proportion of rhythm.' His beat was very pronounced, and his control over the men was both imperial and sympathetic. As a conductor Beethoven was wanting entirely in self-command and dignity. Schumann was unsympathetic, nervous, and lacking in clearness of intention."

If it is true, as Mr. Hadden says, that composers "as a rule" have made poor conductors, there are many modern ex-

ceptions to be found. Richard Strauss is an excellent conductor, Gustav Mahler's ability as a conductor still overshadows his works as a composer, though in Germany he is regarded as a great composer. Elgar is somewhat nervous and a little uncertain in his beat, but his opportunities as an orchestral conductor were limited in the beginning and he has probably improved of late years. Tchaikovsky surprised the members of the Gewandhaus Orchestra in Leipzig by his unexpected skill as a conductor; Grieg is also said to have had good command over his men. Composers of light music very frequently shine as conductors. The Straussses of Vienna were extremely successful in conducting their own waltzes; Arthur Sullivan, composer of *Pinafore* and other famous operettas, conducted great English choral festivals, and for a time conducted a series of popular orchestral concerts in London. Victor Herbert conducts his own orchestra with sympathy and firmness, and with a rhythmic freedom peculiarly his own. And who shall say that John Philip Sousa does not shine as a conductor?

Music, the Flower of History

Music as a means of self-expression is familiar to us all. It is the channel through which flow our most intimate thoughts, our deepest and most personal emotions. Romain Rolland in his work *Some Musicians of Former Days*, reminds us, however, that this is by no means the full extent of the power of music. "Music," he says, "although it may be an individual art, is also a social art: it may be the offspring of meditation and sorrow, but it may also be that of joy and even frivolity. It accommodates itself to the characters of all people and all time; and when one knows its history, and the diverse forms it has taken throughout the centuries one is no longer astonished at the contradictory definitions given to it by lovers of beauty. One man may call it architecture in motion, another poetical psychology; one man sees it as a plastic and well-defined art, another as an art of purely spiritual expression; for one theorist, melody is the essence of music, for another this same essence is harmony. And in truth, it is so; and they are all right."

"And so history leads us, not to doubt everything—far from it—but to believe a little of everything; to test general theories by opinions that are true for

those particular facts and that particular hour in history; to use fragments of the truth. And it is perfectly right to give music every possible kind of name; for it is an architecture of sound in certain centuries of architecture and with certain architectural people, such as the Franco-Flemings of the fifteenth and sixteenth centuries. It is also drawing, line, melody, and plastic beauty, with people who have an appreciation for form, with painter and sculptor people, like the Italians. It is inner poetry, lyrical outpouring, and philosophic meditation, with poets and philosophers like the Germans. It adapts itself to all conditions of society. It is a courtly and poetic art under Francis I and Charles IX; an art of faith and fighting with the Reformation; an art of affection and princely pride under Louis XIV; an art of the *salon* in the eighteenth century. Then it becomes the lyric expression of revolutionaries; and it will be the voice of the democratic societies of the future, as it was the voice of the aristocratic societies of the past. No formula will hold it. It is the song of centuries and the flower of history; its growth pushes upward from the griefs as well as from the joys of humanity."

The Ancient Glory of Hebrew Music

THE recently published translation of Salvador-Daniel's writings on Arab music contains the following reminder of the Jewish beginnings of modern music:

"Let us note from the start a fact worthy of serious attention, the constant participation of the Jews in the progress of musical art among the nations of antiquity until the first centuries of Christianity. The Jews, like the Greeks, had drawn from the same source, and although the author of Genesis names Jubal, the son of Lamech, as the inventor of music—*Jubal fuit pater canentium citharâ et organo*—while the pagans cite Mercury and Apollo, we must remember that Moses, the Hebrew law-giver, had been brought up in Egypt, where Pythagoras had studied. Besides, the relations established between the Jews and the Egyptians during the long captivity of the former must have brought into the arts

and sciences, despite the differences in their religions, the same effects of assimilation seen later with the Jews and Christians, Greeks and Romans, Arabs and Spaniards.

"The musical principle, developed in the purely practical sense, was spread among all nations at the dispersion of the Jews. In the time of Plato, a celebrated musician, Timothy of Miletus, was hissed at first, and then enthusiastically applauded. In Rome the Jewish musicians were placed in the first rank. It was from the Jews that later were borrowed the rabbinical notes found in ancient collections of plain-song. Finally, in Spain, during the Arab domination, the Jews are mentioned among the most skillful musicians. All this is corroborated by the musical reputation still enjoyed by the Jews of Africa."

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Department for Singers

Edited for April by S. CAMILLO ENGEL

What the Singer Should Know About the Origin and Nature of the Old Italian Methods

THOUGH singing has been indulged in ever since humanity emerged from the darkness of its primeval existence into the first glimmering light of civilization. Though humanity sang ever since it became conscious of an inner, higher life, that, gradually awakening within its heart and mind, caused a growing discontent with its mere being, and a longing for self-expression in response to joy and sorrow, nevertheless, as an art, we know nothing of it up to the end of the sixteenth century. Yet it must have existed as such before that time, as Giulio Caccini, who was the first to write and publish "hints for proper singing" in 1601, under the title of *Nuove Musiche*, refers in the most flattering terms to his own teacher, one Scipio del Palla, who, in his turn, must have had a master, and so on. Like all singers of those distant days, Caccini, too, was a composer and, as he himself says, he never would have published his ideas on singing but for the inadequate rendering of his compositions by the singers of his day. Not only was he dissatisfied with the indifference manifested towards the proper execution of the "esclamazione, trilli, gruppi" and other ornaments which they failed to sing according to the "good manner" literal translation from the fore-word to his work), but he also strenuously objected to the singers' ignorance of the new passage-work, which he was led to invent on account of the unfitness for the voice of the older one which, as he says, was more natural to the string-and-wind-instruments. Seven years later, in 1608, appeared a work by Ottavio Durante, the title of which was, or rather still is (because it can be found in the Berlin Royal Library), "Devotional melodies showing how to sing words in a grateful manner and how to deliver passages and other effects."

Early Treatises on Singing

After 1608 the publishing of treatises on music in general, and singing in particular, was of comparatively frequent occurrence. Lest I be misunderstood, I repeat that I refer to the individual, and not the ensemble singing as practiced, for example, in the papal chapel since 1471, the higher order of which is a matter of history. But about the method of cultivating the voices of the papal singers nothing is known, and it was only in the seventeenth century that the individual art of singing enlisted the attention of the devotees of music, as an outcome of the Florentine movement which led to the establishment of the opera. It is highly interesting to investigate not only the nature of the old Italian method (seventeenth century, in contradistinction to the new one, eighteenth century), as founded by Caccini and adopted by his followers, but also the reasons that prompted Caccini to establish it. The group of art and music lovers which congregated in the house of Giovanni Bardì, Count of Vernio, was of one opinion with Caccini that music which has been written

to and yet makes it impossible to understand, the words, through being obliged to obey the laws of counterpoint, which then was absolute ruler and which demanded the unnatural lengthening and shortening of syllables, regardless of the sense of the text, was not fit to be sung, certainly not by a solo voice accompanied by the lute or another instrument. They believed in Plato's principle, "music is in first instance speech and rhythm; in second instance, tone."

Convinced that the singing of his day was not conveying any other impression, but a tickling of the ear, neglecting the mind and soul altogether, Caccini conceived the idea to introduce a kind of music which would make it possible to express oneself in musical speech, by using a "certain noble subjugation of the melody to the words," as he expresses himself. To the reader who has not given much attention to the subject under discussion this statement will be like a revelation. First, that 250 years before Richard Wagner, a man should have arisen, expounding art-principles generally believed to have originated with the latter. Second, that the "bel canto," or old Italian method, includes more than merely beautiful tone production. Richard Wagner, who is generally credited with having been the first to emphasize the necessity of the text not being pushed into the background by the music, as something of secondary importance, was in reality the third to take that stand.

Gluck before him promulgates the same reformatory idea, in 1762, as may be gleaned by reading the foreword to his *Orpheus*. It stands to reason that inasmuch as language was before song, and inasmuch as it contains the elements of song, the latter cannot be allowed to obliterate the former. On the contrary it must subordinate itself without yielding an iota of its own important role of beautifying, of ennobling and adding significance to language. Music is to the text what femininity is to masculinity, and one should be the complement of the other. Something like this reasoning, I imagine, must have agitated the minds of that select circle of searchers after truth who used to assemble in Count de Vernio's house.

Caccini's Directions

Caccini does not, like so many of our contemporaries, prompted by laziness, condemn passage-work as useless, but wants it relegated and does so himself, to its own proper place. Whatever the bearing of passage-work on the develop-

ment of the throat, and no intelligent person will undervalue its importance in that direction, it is its wrong application that Caccini deprecates. He himself introduces long runs, but only on long, not on short, syllables and on closing cadences, giving preference to the vowel u (oo) if written for soprano, and i (ee) if to be sung by tenor. Later authors differed from him in this respect, recommending the ah, a, o, for long runs, irrespective of the class of voice that was to sing the runs. Caccini advocates the development of all kinds of voices on all vowels open and close, asserting the greater carrying quality of the first ones, and hence, better adaptability for the development of the voice. He also chastises the tendency of the singers of his day to indiscriminately apply the messa di voce and smaller embellishments, like "esclamazione, gruppi, trilli," to any word or note, attributing the want of taste in this direction to the thoughtlessness or mental shortcoming of the singer. The sense of the words should indicate when and when not to use them. Marco di Gagliano, Caccini's contemporary, expresses himself similarly and rather humorously so, saying: "fanno come quel pittore, che sapendo ben dipingere il cipresso lo dipingeva per tutto" (they do as that painter who, having a great skill in painting the cypress, introduced it into everyone of his pictures.)

There are optimistic and pessimistic philosophers, and there are those who, without being the one or the other, look the facts straight in the eyes, and state them such as they are. One of the latter class was Caccini who, prompted by so much questionable singing about him, did not bewail the decadence of the art nor, with his hands in his lap hope for better things to come, but making the positive statement, which holds good for all times to come, that "true art does not tolerate mediocrity," and that "it is the teacher's duty to foster and to develop—regardless of trouble, pain or sacrifice—all qualities of the student to the very highest eminence," went to work and acted accordingly. To succeed in which he attaches the greatest importance to the cultivation of the singer's mind, his imagination, and to the mastery of every detail of singing before proceeding to unify them into a work of art. By cultivating the mind he not only means the appropriation of a general culture, and the development of the imaginative qualities, but specifically the duty of the singer to fathom the meaning of the words of a song or text of an air; to so identify himself with the poet's conception that conveying its meaning truthfully to the auditor, oblivious of his own self, may become his second, artistic, nature. The singer should not consider runs, gruppi, trilli, esclamazione, etc., as the means of exhibiting his skill as a vocalist, but as illustrative of the shifting sense of the poet's ideas. This rule of art is still in force and always will be, even though the character of our music has changed. The latter is subject to fashion and differs from one century to the other, undergoing such mutations as the spirit of the times demands. But the principles of "Art," as the true exponent of the human spirit, are as eternal as truth itself.

The Singer's General Training Two Centuries Ago

The old Italian method (seventeenth century) required of the singer a general musical education in addition to the specific study of singing. The student of singing three hundred years ago had to devote daily so much time to counterpoint; so much to the practice of an instrument (chitara, lute, etc.); so much to sight-singing, and so on. Caccini's ideas and views were at once adopted by many of his contemporaries. One of them, Durante, wrote a work in 1608 called *Arie devote*, in the preface to which he gives useful hints to the composer as well as to the singer. Even in those distant days the practice of writing words to a given melody was not at all uncommon, it seems, because both Caccini and Durante speak of and deprecate it in the strongest possible terms. A wonderful product is the human mind. It scales immeasurable heights and, fearless of consequences, descends into the bottomless abyss. Who can say when and where it errs? It originates principles, establishes customs, puts down laws in one generation, only to scoff at and discard them by the next. Remember only the history of the dissonances in music. Yet each standpoint taken can be successfully defended against the other, provided there is enough mentality to back it up. Does everyone approve of Rubinstein's E flat *Romanza* for piano having been adapted to a set of words? Is Gounod's melody to Bach's prelude No. 1, Vol. I, of the *Well-Tempered Clavichord* considered by everybody a work of art? The dissenting ones will be told that Rubinstein's music evoked certain poetical images in the verse-writer's mind which, he thought, fitted perfectly to the spirit of the music. Does the perpetrator concern himself with the possibility of his neighbor's receiving an impression entirely different from his? And does a person who writes the words to an already existing melody, by obeying the inspiration provoked by the latter, weigh the long syllables and the short ones, applying the first ones to long, the second ones to short notes? And if he stopped to think of it, by calculating it, as it were, could his work still be called the result of the awakening of the creative impulse? Caccini and his followers thought not; and as they

Mr. S. Camillo Engel was born at Buda-Pesth, Hungary, in 1866. After study under good teachers in that most musical of cities, Mr. Engel's parents removed to Vienna, where the young singer became a pupil of Signor Bignio, of the Imperial Opera House. After a tour in Russia, he broadened his musicianship by piano study with Kullak and study in composition with Humperdinck in Berlin. He was very successful in Europe as a teacher, and still more so in America. As coach for the New York Metropolitan Opera House he did excellent work. He later went to Lincoln, Neb., and is now in San Diego, Cal.

were in the majority, what Durante (and before him Caccini) laid down as a principle, that is, that true art requires music to be fitted to the words, and not the "words to music," henceforth became law.

It is only by himself understanding the meaning of what he is to sing that the singer may hope to impress his auditor; and his constant endeavor, therefore, must be to develop and to refine the means by which he may best succeed to convey the spirit of the composition, which animates him. These are: to intone correctly, to sing carefully, *i. e.*, with the utmost freedom, even though observing time and rhythm, always to unfold a noble quality of tone and to pronounce and enunciate distinctly. As to breathing, the masters prescribe it wherever necessary to the singer, provided he does not spoil the sense of the text by disjoining it, or by so doing produces a noise which, of whatever nature, is always ugly. Finally, not to make grimaces or gestures. All this was called the "stilo rappresentativo," representative style, and soon found its way into the music centres of Italy.

The True Bel Canto.

Since time immemorial music, and especially song, has had an indefinable and irresistible attraction for humanity. I refer you to the mythological tales of Orpheus, Odysseus and the Circe, etc. Of all the sister arts, poetry, architecture, sculpture and painting, music is the one that has penetrated most the masses of the people. But its vestments are so manifold; it appears under so many guises, that even though it is almost universally practiced, only a comparative few become competent judges. Such a one was Pietro Della Valle (1640). He says, "A singer, in order to please, must combine a sweet voice with a faultless method; but both applied with matchless understanding, else they are valueless." With one (Lodovico) he finds fault because he knew little of the art, though he did have a sweet voice, and sang with understanding. Under art he meant the application and execution of all sorts of passage-work, and embellishments, as well as means of development of the voice, many of which are now known by other names or forgotten, as are the "esclamazione, accenti, diminuzione," etc. On the other hand, a certain Giuseppe did not win his favor because, though he possessed qualities that were wanting in Lodovico, he fell short in other directions. Our author remembers a fine bass, Melchior, a counter-tenor, Giovanni Lucca, whose voice, as he says, reached to the stars (*alto alle stelle*). He mentions Orazietto, Verovio, Ottaviucchio, all of whom he praises for one or another reason, but who did not satisfy him entirely because their art was not complete. They all fell short of singing soft yet with a full round tone; loud and yet with a noble quality. Not one of them understood the gradual increase and decrease of the voice, or the intelligent support of the word and its meaning by the voice, or the art of coloring their voices bright or dark according to the requirements of the sentiments of the text. He gives unstinted praise, however, to singers such as Nicolini (not Patti's husband, if you please), Bianchi, Giovanni Lorenzini and Mani, because they possessed so much musical judgment, taste and charm, all means of expression. Soon the new art of singing (what is now understood as the Old Italian method) appealed so strongly to the

singers of the day that they gave themselves up to it body and soul. The fame of Guido Baldo, Loretto Vittorio, Gregorio, Angeluccio, and many others, spread far over the boundaries of Italy and caused the singers of the nations beyond the Alps to adopt Caccini's motto: "Quest'arte non patisce la mediocrita" (This art does not tolerate mediocrity). A method of singing, as we understand it to-day, was not written until Tosi (1647-1727), who was the first to do so. I will dwell on its salient features.

The reader is aware of the attitude assumed toward the words to be sung by the composers of the seventeenth century, *i. e.*, the most minute and careful treatment of the text. Peri (latter half of the sixteenth century) wrote in the preface to his *Dafne*: "It is the singer's duty to pronounce the syllables distinctly in order to make the words well understood, which always should be his principal aim, remembering that really delightful singing is only possible if such be the case." If, perhaps, the reader should find it strange that the composer should so much concern himself with the singer and his art, let me remind him that it is impossible to judge the value of the music unless one understands the words to which it is written. Ignatio Donati, 1636, makes his students first sing the pieces as solfeggios, then forces them to study the text separately, that is spoken, before he permits the union of the words and music. Great stress was laid by all teachers to preserve the purity of the vowels. Giosseffo Zarlino (1611) uses very strong language in denouncing those who carelessly sin in this respect. He calls them monkeys. "To hear them sing," he says, "one is thrown into a fit of rage and not merely tickled to laughter."

Value of the Italian Language.

The Italian language is rich in open vowels and the composers—and through them the teachers—of Italy insisted that the distinction between them and the closed vowels be scrupulously observed. By not adhering to this principle and permitting a modification of them, Garcia proved not to have taught the Old Italian Method in its purity. How far we have swerved from the ideal of the Old Italian Masters is illustrated glaringly by the reproach one often has to endure, that of being too exacting, much too particular; as, though to do what is merely one's duty, and to inculcate ideal singing were criminal, or, at least, unnecessary. Giambattista Mancini (1716-1800) and A. B. Marers (1795-1866), the first a famous singing-teacher, the latter a celebrated theoretician and author on musical subjects, think and express themselves on this subject as follows: The first one says (I translate both remarks from the original Italian and German respectively): "The new system adopted by the schools (of singing) does not spoil, but, on the contrary, promotes the order in which the study (of singing) should be conducted; because the voice has to progress methodically and by degrees through each separate rule of the art in order to become perfect and to feel itself secure in every branch of song." And in Marers' opinion: "Only the most thorough and most painstaking teacher insures success; nay, more, this kind of teaching is for the student the easiest and shortest, requiring the least time, because it eliminates the retracing of steps."

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and so warmly approved of by all intelligent thinkers? Not that it should be blindly imitated by the modern teacher, since musical education in general has changed. In our day, with comparatively few exceptions, the youth bent on the study of singing has already some musical knowledge and plays an instrument. In the 17th century the general musical education went hand in hand with the cultivation of the voice. The beginner was first taught the notes, rests, clefs, solmisation (the art of illustrating the construction of the musical scale by means of certain syllables) with especial regard to mutation (the process by which the transfer from one hexachord to the other was affected). Having mastered this he was shown the difference between the whole and half tones within a hexachord, made to sing them at sight as well as with proper tone-formation. This hexachord had to differ with each individual voice, which is far different from the modern way of teaching, which begins, on general principles, from the lowest tone of the voice, taking it up at once to the highest. The Old Masters recognized the fact that the speaking voice moves naturally and easiest on six tones and no more; and they started to develop the voice on those six tones, which were spontaneous with each individual. Once sure of his whole and half tones, the student proceeded to the study of thirds, fourths, etc. Especial attention was paid to exercising, but not over-exerting the voice. Zucconi (1596) castigates those teachers unmercifully who make their students sing at the top of their voices; insisting that their ideal is shouting, not singing; that they are unaware how it tires the voice and profiteth them nothing. Innumerable were the examples on which the student was made to practice the intervals and to study the purest possible intonation which was rigidly enforced. Their way to make haste was slowly and they believed in it.

Importance of Enunciation

The reader will have noticed that in those days solmisation (the singing on syllables) preceded vocalization in contradistinction to our modern way. The explanation of this lies in the fact that the Italian speaks purer than almost any other nation. Those of us who believe in the Old Italian Method, and teach it, will therefore impart to their students the elemental knowledge of their language first before permitting them to start where the Italians did, i. e., singing on syllables, on account of our negligent treatment of language and voice in speech. No little attention was paid to get the students to hear themselves by means of sustained tones. All of this constituted the first grade. It was followed by the study of the "diminuzione." That comprehensive term included the "accento, tremolo (not our horrible modern wobbling of the voice, which is a sign of fundamental ignorance and voice decay), gruppo, tirata, trillo and passaggio." The accento corresponded somewhat to our modern portamento; but only remotely so. It revolved around a main note leading up or down to it by means of a whole or a half tone or even by the skip of a third. Tremolo, Gruppo and Trillo were all what we call embellishments, the first named being a sort of rapid repetition of the same note, and the tirati and passaggi correspond to our modern runs and coloratura. The extension of the voice was brought about very cautiously, at the rate of about two tones above and one below the original hexachord, but in

such a way that the additional tones were merely touched at first; notes of longer duration being limited to the ones within the hexachord.

As is well known, the singing of the Eighteenth Century deviated largely from that of the Seventeenth Century; the believers in and adherers to the classical tradition going so far as to call it a deterioration. In the Eighteenth Century the means were considered the end. According to the judicious it was no longer singing, it was warbling. He or she who could execute all sorts of difficult and intricate runs in the fastest possible tempo was acclaimed to be the greatest singer. Here and there a timid critic raised his voice against this abuse. Few, however, were as lucky as the one whose advice was heeded by Farinelli with such success that his singing became as warm as his technique was perfect. In the Seventeenth Century, however, the ideal before the singer's mind in respect to coloratura was to execute it calmly, each note distinctly, and not over-hastily. Handel's and Bach's coloratura has to be sung in this manner; but the singers of the Eighteenth Century preferred Hasse, Graun, Jommelli, etc., as being more brilliant and more to the taste of the century, even though hollow and shallow in character to the extreme. One should consider, before judging which century held the right view, that the tone has a two-fold character, the sensual and the emotional.

The Eighteenth Century aimed at the first-named exclusively; the Seventeenth only recognized the combination of both as being real art. But technique was a "sine qua non." As a famous singing teacher, Celoni, puts it: "nondimeno l'agilità e sommamente necessaria e fa d'uopo applicarsi con tutta la forza per bene acquistarla" nevertheless technique is absolutely necessary and one must apply one's self with all energy to acquire it to perfection. On the other side Tosé says: "Oh gran maestro è il cuore" (what a great teacher is the heart). Just as one of the sisters of music, sculpture, represents the outer life, so does music, vocal as well as instrumental, interpret the inner one, and the more perfect the medium the more telling the appeal to our understanding and sympathy. Think but for a moment of all the characters humanized and immortalized by music. Remember, for instance, Donna Anna's grief as she throws herself over her father's corpse. Conjure to yourself Ophelia's laments, Elsa's exaltation, and so forth, and ask yourself whether the one side of the glorious Art of Singing can exist without the other. With the above-mentioned studies finished, the student entered upon the second stage of his education. This included the "Intonation," the "Messa di voce," "tenuta di voce" and the "esclamazione." Of all these terms the "esclamazione" is perhaps the strangest to the reader. Caccini, who invented it explains it as follows: "The esclamazione consists in the rather forceful inception of the tone which, being allowed to diminish in strength at once is made slightly to increase in volume." There are two kinds of this mode of expression; the "esclamazione languida," and the "esclamazione più viva." In contrast to the messa di voce the esclamazione was applied only to notes of shorter duration. The esclamazione was one of the means of expression, forgotten and, of course, not cultivated by the New Italian Method, that of the Eighteenth Century, which only used the messa di voce wherever there was an opportunity, regardless of its fitness. There are many airs, especially in oratorios, where the esclamazione should take the place of the messa di voce and, therefore, the modern teacher of the Old Italian Method will not fail to cultivate it.

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The Study or Ornaments

Next in order of study came "le maniere di cantare," which included the "trillo, and a long breath. Command over a long gruppo and tremolo" (not to be confounded with the modern phenomenon, which reminds one of the neighing of a horse) and tremolletti; after which and as conclusion of the edifice, which was reared with so much care and so systematically developed, the student had to learn all sorts of runs. The trillo of Caccini's time meant the repetition of the same tone starting with quarter-notes and ending with thirty-seconds; whereas the gruppo was our trill with the accent falling on the upper note and ending with an afterbeat, and the tremolo was the modern trill with the accent on the lower note or, as some others understood it, the downward or upward moving diatonic scale, or only part of it, each tone of which receiving what we now call a mordent but executed slowly and evenly. As nowadays, so then, too, there was a great discrepancy of opinion as to the terminology of the embellishments; (the practice of which was continually kept up). The Roman school, for instance, called the "trillo" of the Florentine school (repetition of the same tone), "tremolo." Like the study of what preceded it, that of passage-work also was conducted most thoroughly and methodically, starting with the simple and gradually leading up through the complicated to the very difficult. In connection with passages, runs, etc., the greatest care was bestowed on the distribution of the notes on one syllable. Bovicelli, and others beside him, who give exhaustive rules regarding the singing of passages, emphasize the necessity of avoiding unseemly haste (*furia*) and to observe time and rhythm. The runs in use were sung moderately quick, each note receiving its full value, and with the exception of rare skips of thirds and other intervals, were mostly constructed of seconds. This is one of the salient features that distinguishes the Old Italian Method of the Seventeenth Century from the newer one of the Eighteenth, which is the mother of the skyrocket singing of both the Italian and French schools, in which beauty of tone and classic proportion were subordinated to vocal pyrotechnique.

Let not the reader imagine that the runs of the Seventeenth Century singing were less difficult than those of the Eighteenth. They were difficult rhythmically as well as vocally (piling up of notes) what raises us above the animal, is the mind, the vehicle of which is the voice, and that should be as noble in character as the lofty ideas, which it is called upon to utter, still more beautifying and nobling what already aims to approach the sublime.

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First of all, great voices are rare, but in these days we know that singers become great without great voices. Rarest of all is that willingness to sacrifice everything and work indomitably for years before success appears. Talk with Caruso, for instance, and you will learn that his vocal mastery was the result of long, patient labor and struggle. More than this, the modern opera singers require a kind of musical drill that would be the despair of the average leader in big business who prides himself upon his brains and mental alertness.

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So come to the Poet his songs.*

—LONGFELLOW.

BEETHOVEN was the king of improvisers. Especially during his lifetime and well into the forties of the last century free improvisation was considered one of the fine arts and practiced by all concert pianists; among them Hummel, Moscheles and countless others. The last of their kind was Hiller, in Germany, and Bocklet, in Austria. Franz Liszt was eleven years old when he improvised for the first time at a public concert at Oedenburg, Hungary, and created general surprise and enthusiasm. At concerts given by artists it was the custom to announce on the program among the other pieces, Improvisation or Free Fantasy, and the audience considered its concert unfinished without it. The theme was either proposed by the audience, or it was invented by the player himself on the spur of the moment. Such a performance often created the greatest enthusiasm and was the climax of the concert. For a novice it was either the first step on the ladder to fame, or a stumbling block—the categorical "to be or not to be" as it were; and the popular artists were classed according to their respective individual merits and degrees of perfection.

Can everybody learn to improvise? A similar question is—can everybody learn to compose? The answer to both is—yes and no! Anyone can learn to improvise as easily as he can learn to compose. Of course there is a vast difference between actually possessing in more or less quality and quantity the godly spark of inspiration and being obliged to pick up torn fragments, here and there, and patch them together. A self-taught musician may be able to improvise clearly and spontaneously; whereas one by profession and education can often practice it from life's beginning to death's calling and never attain more than everyday routine.

An Inborn Talent

We musicians have often met with people who without plodding through years of diligent study can extemporize by the hour. This is, firstly, inborn talent for which the fortunate one is not accountable, as it befalls alike rich and poor; secondly, not having been stuffed full of and half smothered by a thousand or more rules of harmony and counterpoint, they innocently, and therefore fearlessly, plunge headlong into and paddle about the fathomless ocean of tones, on which many an experienced musician soon loses sail and rudder and sinks like a lump of lead. This proves that knowledge is not absolute power in all situations and at all times.

On one occasion in Weimar when many pupils and musicians were gathered about Liszt, he suddenly proposed a most original form of an improvisation, namely, Liszt himself gave the theme, it was *Yankee Doodle*, and each one was asked, or better said, told to improvise a variation. It was a choice bouquet of genius and talent. Some of them had already climbed the highest heights of pianistic perfection; others were both executors and creators, and others still were acknowledged masters of form and composition. The result, however, was in no proportion to the real musical worth of those present. It made some of them who otherwise were able to untie the most intricate musical knot, or overcome, without exertion, the most stupendous technical difficulties, shake in their boots. This was positive evidence that it is necessary to have something (that little or big spark) besides technic, routine or knowledge, to improvise artistically at any place and time.

Organists are as a rule the most expert among the extensive players, at least in limited forms, for they are obliged to practice it day by day and their official duties often demand quick thought and quicker action, for which, even if printed notes were at hand, there is neither time or inclination. Of course one fulfills these duties and obligations better than another. The

average organist is blessed with, or has acquired by experience, a more or less conventional and melancholy way of improvising and as it becomes sooner or later pure mechanical work it never excites him, grinds on his nerves or disorders his general welfare; it is machine made. Nobody knows better than the organist the boundless advantages of being ever prepared to improvise with heart and soul, and he who possesses the priceless gem will fondly heed it, as it saves him hard work, much time, and heaps of money. Such a man never needs to cudgel his brain about, what shall I play? for his head is full to overflowing of preludes, interludes and postludes. We have unfortunately no guide or rules for learning to improvise. Three things are certainly a great help and bring one nearer the goal—a good and trained memory; constant practice; a knowledge of harmony. Those who can memorize the quickest are likely to improvise in the shortest time. It is quite as much of a misdemeanor for a performer, while playing, to stare at his notes, as it is for an orchestral conductor while conducting to hide his head in his score. Both have missed their calling.

Pupils and Memorizing

Pupils should be obliged to memorize as much as possible, because firstly, a piece will always be better played by heart than from notes, as the whole attention can be concentrated on its contents; secondly, a good memory is not only a fortune, but it is the first step to successful improvisation. To keep a memory in training constant practice is absolutely indispensable. Resting is rusting and, one idle day, six can't repay. A certain knowledge of harmony is necessary and the deeper and more thoroughly grounded this is, the better the result. Only those who have mastered a subject can treat it with impunity. Organists have an exceptionally happy opportunity to practice improvisation concisely and tastefully in playing interludes between the verses of hymns. These interludes will probably at first be a conventional collection and succession of the simplest harmonic progressions, but little by little freedom of thought and action will gain the upper hand and they can, according to the talent, and good taste of the respective persons, develop into short masterpieces; into *poëmes en miniature*. Improvising and composing are congenial arts. The genuine of both is a gift which comes to few "we know not from where." The counterfeit of both is a bird of passage which comes to many through diligence, patience and perseverance.

So come to the Poet his songs.



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Use of the Organ as a Solo Instrument in Church

By Henry S. Fry

ATTENTION is due to the question as to how the organ should be treated as a solo instrument in the service—in the playing of the prelude, middle voluntary (in some churches) and postlude, as well as the Sunday recital which has developed greatly in the last decade.

There is in this matter much difference of opinion, some organists avoiding, as well as their church authorities prohibiting, transcriptions from the opera, while other organists not only play transcriptions from the opera but are requested to do so by members of their congregations. The latter has been the experience of the writer, and it seems that a compromise might be made in favor of some of the serious opera music such as the *Prelude to Parsifal*, *Elizabeth's Prayer* from *Tannhäuser*, the *Prelude to Lohengrin*, etc. If we are to bar operatic transcriptions entirely we must include that immortal melody of Handel's known as *The Largo* and what organist has not been thus "guilty"? Especially guilty in view of the fact that *Serse*, the opera from which it is taken, is Handel's only attempt in the comic vein.

It is no doubt preferable, if these numbers are to be played, that they should appear in the recital program, rather than as a prelude or postlude, though who can deny that some soul may be led to better thoughts by hearing some beautiful music after the service, when perhaps it will be appreciated as an inspiring piece of music and not associated with the thought of the more seculular aspects of opera.

A lady once in a communication to the writer mentioned particularly a number he had played and with which evidently she was not familiar, and therefore could not have associated with the opera from which it was taken. It proved to be the beautiful "Waiting Motif" from Puccini's *Madama Butterfly* so effectively arranged for the organ by Richard Keys Biggs.

There is so much of the beautiful in music that is not absolutely sacred that it is difficult to resist the temptation to play such music when the organist has at his disposal a magnificent modern organ such as some of the present-day builders are giving us. After all the question of what shall and what shall not be played on the organ must be governed by circumstances. The prelude to the service should be of a quiet character (except perhaps on great festivals) so that the hearer may be influenced to a receptive condition for worship.

In the postlude a little more freedom may be granted, though even here care should be taken that the music is not so inconsistent as to efface the influence for good that comes from sincere worship.

In the recitals preceding the service, probably still more liberty may be enjoyed in the selection of the numbers to be played. It is advisable, however, to select the last number—the one appearing just before the beginning of the service—of the same meditative nature as the usual prelude, that the worshipper again may be placed in the proper mood for the service to follow.

We have probably touched on all the important points in connection with the solo use of the organ in church, except one,—the question of improvisation. Here, too, circumstances must largely govern usage. In a ritualistic service such as the writer has the privilege of playing it is absolutely necessary at times to play where a set composition is practically out of the question. Consequently improvisation is necessary, and frequently modulation is included as well. In such cases there can be no objection, nor should there be objection to an occasional cleverly improvised prelude or postlude. No doubt some members of congregations would prefer listening to a well improvised prelude or postlude occasionally to a less interesting set composition. Much depends on the ability of the player.

The question which has brought the subject of improvisation to notice recently has been on the propriety of using the opening hymn as the theme for improvisation of the prelude. There can be no question of the desirability of this occasionally where the player has the necessary ability, but it is doubtful whether it should be done regularly as it is likely to become monotonous.

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The Choir Repertory

By William Reed

THE selection of choir-music involves several considerations, the question being largely one of expediency and not a little depending on its acceptable fulfilment. The scheme of a church service, the estimated musical tendencies of a congregation, the composition and capabilities of a choir and, lastly, the individual preferences of the choirmaster—all these constitute factors in the choice of what is likely to be useful and satisfactory. Yet, they sometimes propose a problem not easily solved. Those choirmasters who experienced doubts and difficulties concerning the make-up of their choir repertory may find some assistance in the following considerations.

Anthems

Premising that only what is reasonably good should be considered, it should be said that this fact by no means implies limitation as to style, since there exists an abundance of good anthem material in different forms and of varying degrees of difficulty. Nor is it advisable to restrict one's self to any particular catalog. Better results are reached by consulting several and by obtaining specimen copies here and there, the publishers themselves being always ready to give helpful advice. The progressive choirmaster, too, will at once divest himself of the fetish of composers' names and select suitable material from whatever source originating. Too much is heard about "the orthodox thing" and "real church music," the fact being that it is no more easy to define one than the other.

The old-style anthem, though often excellent music, has given place to a more direct mode of expression, which avoids tiresome repetition of the verbal text as well as undue length.

For this evolution, the form of the quartet-anthem is, in some degree, accountable, since, however it may be estimated, its appeal is, as a rule, direct. We have now, at any rate, the modern anthem which, while avoiding academic severity and diffuseness, constitutes good music and furnishes material interesting to congregations and choirs alike.

How, then, to build up a choir-repertory?

Consult catalogs and service-lists; then choose from different kinds of material.

As a foundation, make some selections from the works of such as Stainer, Smart, Barnby, Martin, Woodward, West, etc. To these are to be added the more lyrical standard oratorio choruses and cantata excerpts, reserving such for use on special occasions, musical services or anniversaries. Next, or, better still, along with the foregoing would come a consideration of American writers whose church compositions are receiving an increasing attention from choirs. Written on melodiously attractive and yet, reverent lines, the new American anthem can be counted upon

to meet the needs of many churches; for its styles and grades of difficulty are various, while its length is always moderate.

It should not be forgotten that provision must be made to meet the temporary depletion of a choir or against anything which would upset pre-arrangements. To offset such contingencies, easy anthems should be at hand and ready prepared. Many such are to be found, containing few, if any, solos and unexacting as to pitch, reading, etc.

How often should the same anthem be sung? Given a fairly comprehensive repertory, a new anthem should not be used more often than twice during the same season, older ones less frequently. This is a safe rule, to be foregone only for some good reason, such as a general request for the repetition of a favorite. It is as well to note, also, that different settings of the same text should be heard at well-separated intervals.

Service-Settings

Service-settings are not usually free from verbal repetition, although the preference nowadays is for such as contain a minimum. For ordinary use, the simpler and more congregational ones are best, the more elaborate kind being reserved for festivals and occasions when much music is made a feature of the services. A certain number of service-settings are, however, available which are interesting and attractive, and at the same time free from verbal repetition.

Sentences

In non-liturgical churches, opening and closing sentences are sometimes used. Of such the published material is somewhat limited. It may, however, be supplemented by short anthems of two or three pages, or by quartet-like excerpts from others too long to be given in their entirety. Some organists compose or arrange their own sentences. In this latter connection, it is noteworthy that quite a few well-known writers of church-music have in the first instance become so from the necessity of writing and adapting for particular choirs and churches—a circumstance which may, perhaps, add another factor in the evolution of church-music writing.

The eclectic nature of present-day church music would seem to be the result of demand and supply, the element of tradition being less noticeable than formerly by reason of changed and changing conditions. With trivial and unworthy material choirmasters need not concern themselves. An abundance of what is good and serviceable remains, in the selection of which patience and judgment must be exercised—together with a wide-awake observation of what appears to be acceptable among churches and choirs similar to their own.

Varied Hymn Singing

THE responsibility resting upon the shoulders of the organist is, I think, greatest in the hymn-singing. It is here that his gifts, his capacity, his personality, and his intuition show most of all. If he desires his choir and congregation to sing with spirit and with understanding, he must mentally play the words. He should follow every line, and by his playing indicate, often quite unconsciously or subconsciously, to the singers, how to bring out with greater reality and sincerity the deepest and profoundest truths contained in the noblest of our great hymns. Really fine hymn-players are scarce, and let no

man think it beneath his musical dignity to endeavour to improve himself in this direction. He never has a greater opportunity in all his experience as an organist than in leading the choir and congregation in devout petition or heartfelt praise in song.

The organist must constantly try to keep the people thinking of the words, thinking intently of what they are singing. He can do this in a thousand little ways, by contrasts of tone, of power, of *marcato* and *legato*, of speed, and by infusing his own spiritual and emotional feeling into his playing.—GEORGE DODDS, MUS. BAC.

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An Appeal for the Organ-Student in Small Cities

By Mary Rechart

In small cities a music student who desires to study the organ can rarely find an organ on which to practice. I understand that this condition obtains practically over the whole country. The music schools in cities of small size hesitate to go to the expense of buying and maintaining an organ, because there are fewer organ students than in the other branches of music. And as a general rule the churches flatly refuse to permit anyone but the regular organist to use the church organ.

The writer lives in a city of twenty-five thousand and for about three years worked almost incessantly trying to find an organ on which to practice, offering in every case to pay for power used. I had been a pianist since a child, so had a fair knowledge of music to start with. One after another I approached the leading organists of the city, asking to study with them. The answer in each case was about as follows:

"I would like very much to give you organ lessons, but the Church Board will not permit me to use the organ for teaching purposes."

Strenuous Efforts

I then appealed to the Church Boards myself. I petitioned six in succession and got reports on a number of others, being politely but firmly refused in every case. One Board said that a number of years ago they let a student use the organ and she set the motor on fire (!), another said that they had let a student use the organ once and the organ got to "ciphering," another that a note "stuck," others gave no reason, while a few said that "other churches" didn't allow it and they wouldn't, as it would set a bad precedent.

Later, after having studied a year with a good organist and having practiced daily on the school organ, I asked permission to use the organ at the church where I was a member, offering in exchange to play for the Sunday-school and

also offering to pay for motor power. After a lengthy consideration they unanimously said that I could play for the Sunday-school and could go once in the week to practice over the hymns for that occasion, but that I could use the organ only the one time in the week. You often hear in these same cities, from these good church people, the remark, "Why is it we have so very few good organists?" The answer to that question lies within themselves. They seem to be oblivious of the sad fact that a student can not learn to be an organist without an organ to practice on, and that few can financially afford to go to the large cities for study.

A Short-Sighted Policy

The churches are the ones that need the organists. They need organists who can render worshipful music—music that will reach out with soulful melody and compel the listening heart to take a devotional part in the services. This being the case, why can they not afford to lend a helping hand to an earnest organ student? If each church in such a city would give this loving help to even one student, at a time, it would do more to raise the standard of organ playing in that community than any other one thing.

Let the minister and the musical members of church boards and congregations bear this in mind, and let them realize that a pipe organ is not made of glass or thistle-down! They need not turn over the organ to every "Tom, Dick and Harry," as I heard it put once, but let them say: "We need a substitute organist and a Sunday-school organist; let us offer the use of the organ to one earnest student in exchange for this service," and in this way all will be blessed. If twenty-five churches in a city would do that, twenty-five struggling organ students—provided there were that many in such a sized city—would be permanently benefited and organ playing in that city would be greatly improved and gradually brought up to a level more comparable with that in the larger cities.

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For example, the *Missa Solemnis*, by Gounod, is well known and popular. This mass contains many beautiful passages, but after an organ introduction the *Gloria* begins with a soprano solo, *Gloria, gloria*, etc., during which the chorus hums an accompaniment. Beautiful harmonies, yes, but singing in church is supposed to be a musical prayer, and who would like to say that humming is a decent prayer? The priest sings *Gloria in Excelsis Deo*, and the choir, representing the people, should finish aloud the prayer he intones. They should not repeat his phrase but should begin *Et in terra pax*, according to the rubrics of the church.

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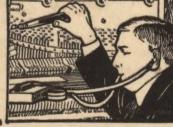
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Q. When playing scales in thirds what finger should the right hand start with? For instance in the scale of C should the third finger be used on E as a starting note or should the thumb be used as though starting the scale in the regular manner.—M. S.

A. Start with the third finger as all the other scales in parallel thirds are fingered upon the same principle. However, it is not uncommon in pieces to find special instances where a number of white keys are used in which the fingering is changed to follow the customary 1, 2, 3, 1, 2, 3, 4, 5, fingering used in the scale of C when starting on the tonic.

Q. Can you give me any exercises for the upper arm and the shoulders that I may practice away from the keyboard? My wrist seems reasonably free but my upper arms and my shoulders seem to be very much constrained.—G. C. W.

A. The normal shoulder is not stiff, but mobile. Some shoulders are stiff because they are very muscular, or because the surrounding tissues hold the joint very closely. Other shoulders may seem stiff because there is a habit of contracting the muscles, and not permitting the joint to act easily.

The following exercises may be used first as a test. If, in executing them, the arm moves with complete ease, in the shoulder, then the difficulty is probably mental. In case, however, the arm is at all stiff in moving, careful exercise will be beneficial.

There are five movements of the upper arm in the shoulder that are used, more or less, in playing. The shoulder should be so loosened as to permit movements in these five directions.

1. Drop the arm at the side, palm toward the body. Let it hang a moment, till you are conscious of its weight, dragging from the shoulder. Then without lifting it, rotate it slowly in the shoulder, turning the palm out and back.

2. Position as for 1. Lift the straight arm till elbow is level with shoulder. Let the hand hang limply from the wrist. Lower the arm halfway from this position to its first position and raise again. Repeat rather quickly, four or five times. Lower to the middle point, and move back and forth between this point and the first position. Finally raise and lower slowly between lowest and highest points, two or three times. The movement must be gentle, not forced.

3. Raise the arm at the side (as before), till the elbow is about level with the eye. Keep the arm straight, not stiff, and swing it slowly about its upper end, like a top, ceasing to spin. The fingers will describe a small circle in the air. The elbow should pass only a short distance below the shoulder.

4. Position, arms dropped at side, thumbs turned in. Lift loose, straight arms forward, till hands are high above the head. Drop suddenly, loosely.

5. Position as at 4. Lift till knuckles are level with eyes. The hands are loosely extended, arm straight. Draw the arm slightly down, and back, letting the elbow and wrist move freely, closing the hand gently, as if to grasp an oar. Extend again, letting arm rise and fingers open as they move forward. Repeat. The hand should not be lowered more than six inches, the elbow need not pass beyond the line of the shoulder. The shoulder, elbow, wrist and hand must be soft and loose.

6. Cross the arms in front of the body, on a level with the shoulders. The elbows form right angles. The wrists lie one above the other, palms down, hands loose. Move the elbows forward till they lie one above the other, then move back as far as is comfortable. Repeat.

7. Sit with the hands lying in the lap, palms down, fingers touching the knees. Without raising the wrist, cause the upper end of the upper arm to describe a circle in the shoulder-joint, forward-up-back-down. Reverse. (Like "shrugging the shoulders.")

8. Sit with the fingers on the knee. Fingers and hand form straight line to wrist, and are perpendicular to knee. The arm is supported on finger-tips and hand. Let hand relax slightly, and roll arm, hand and wrist about the finger-tips. Make circle described by wrist as large as possible.

9. Extend the arm, cross it in front of body without bending the elbow. Turn an imaginary screw driver from left to right, using the whole arm in the shoulder at every turn. At each turn, also, move the arm slightly to the right, so that at the last turn, the arm will be level with the shoulder, extended at the side. For the left arm, reverse. Also reverse the movements, passing from extended side position to front position.

10. Sit at the keyboard. Throw or toss the long arm from one end of the keyboard to the other, letting it fall with full weight, without regard to notes. Afterward select notes to be played with the same free motion. For mental control, exercises 1, 4, 5, 8, 9, 10 are recommended. For loosening stiff muscles, use all the exercises.

While performing these movements, observe

the conditions and sensations in the shoulder. Then, when at the keyboard, notice whether the arm, though heavy, hangs so loosely in the shoulder as to move with ease in any direction. If the elbow is stiff, it may stiffen the whole arm. But exercises will not help the stiffness unless you have the mental ability to "let go," when the arm ought to swing. Applying the reduced movements used in playing is thus "another story."—FLORENCE LEONARD.

Q. Will you please tell me the names of American folk songs? I should like to know how to read the tenor clef.—M. Mc N.

A. Strictly speaking there are but few American folk songs. As the years go on, however, it appears that the melodies of Stephen Foster and others are coming to be regarded as American folk songs. We refer to such numbers as "Old Folks at Home," "Massa's in the Cold Ground," "Dixie," "Old Kentucky Home," etc. These are as beautiful and as characteristic as the folk songs of any nation. Regarding the tenor clef, we would state that the C clef is used for this purpose. This clef is made in two ways.

Thus: 



Whichever line of the staff the heavy lines of the clef sign enclose is middle C. For the Viola this clef is placed on the third line, so:



sounds



and for the tenor voice (when it reads from this clef), or for the 'Cello or Bassoon, when they play high, the C clef is placed upon the fourth line of the staff. Thus: 

then this becomes middle C.

Q. When a student is taking technical work such as is given in the Mason Techniques, how much must these exercises be apportioned? For instance in the two-finger exercises, should each one be practiced every day? It seems to me that all the practice period would be taken up with technic, especially when arpeggios, scales and octave exercises are added. As the average high school pupil does well to get in two hours practice each day, where will come the time for studies, etudes, pieces, etc.?—L. W. P.

A. Dr. Mason did not intend the pupil to go through all the exercises in his "Touch and Technic." The four volumes are books of reference for all students, from which a selection should be made to fit the needs of the student. The various chord and loosening exercises, those for the study of arm touches, and the pedal studies, deal with principles which underlie musical playing. When the principles are established, they may be applied to pieces studied, and the exercises discontinued. The daily practice should always include the two-finger exercise and a scale or arpeggio in the graded rhythm and velocity forms. These may be made to cover as much or as little time as necessary—a valuable feature of the "Touch and Technic" is its flexibility. Here are two practice programs which may help you.

Practice limit 30 minutes.

Two-finger exercise through five tones.

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No. 2 (2nd rhythm) twice } 5 minutes

No. 6 four times

One octave scale, hands separately, $\frac{1}{4} = 72$

Twice in quarters

Four times in eighths } 5 minutes

Eight times in sixteenths }

The scale may be practiced one week, the arpeggio the next, and so on.

Piece study—20 minutes.

Practice limit one hour.

Two-finger exercises through nine tones, first rhythm one day, second rhythm the next.

M. M. $\frac{1}{4} = 72$

No. 1 once

No. 2 twice

No. 8 four times } 10 minutes

Nos. 17, 19, 21

Canon scale, book 2, page 19.

Four octave scale, book 2, page 10.

$\frac{1}{4} = 72$ up.

Fours } legato and staccato once each

Eights } legato and staccato twice each } 5 minutes

Sixteens, legato and staccato

Velocity form

Arpeggio, book 3, page 14

Nines $\frac{1}{4} = 72$ } 5 minutes

Velocity form

Piece study—40 minutes.

Perhaps my article on "The Main Essentials of Dr. Mason's Principles," in the ETUDE of November, 1913, may help you.—PERLEE V. JERVIS.

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Department for Violinists

Edited by ROBERT BRAINE

The Art of Tone Shading

It is very difficult to get the average violin student to pay the proper amount of attention to the signs of expression, as marked in a composition and for this reason, his playing is very apt to be dull, insipid, uninteresting, and incapable of holding the attention of an audience. Nothing is so disgusting as monotony. A single glance is enough for a duck pond, but one never tires of watching the ocean, with its heaving waves, and changing hues. It is the same with a musical composition. The tones are constantly swelling or decreasing. Here a soft, there a loud, and again a medium effect is demanded. An explosive tone, or a powerful fortissimo passage has the same effect on the mind as a dazzling high light in a picture. A well executed swell or decrescendo has a wonderful effect on the imagination of the hearer. It is this infinite attention to the gradations of tone required by a composition, which makes the playing of a great violinist so interesting and enjoyable. There is never a dull moment in a composition played by a master, for he invests it with such infinite variety.

Violin students often wonder why it is that a great violinist will take a composition which they themselves play, and of which they believe they have exhausted all the possibilities, and make a sensational success with it, whereas the playing of the same composition by the student falls flat. The reason is not hard to find; the artist invests the composition with infinite variety of tone and shading so as to exactly suit each tone to the emotional demand of each particular passage. This creates a perfect emotional tone picture, which the emotional nature of every one in the audience responds to, and is thrilled by.

The student on the contrary, follows the signs of expression, if he follows them at all, in a mechanical sort of a way, a great part of the time not knowing in the least why they are introduced. He does not understand the laws of human emotion, and so his performance lacks life, and consequently the power to move his audience. Take for instance the Wilhelmj *Paraphrase of the Preislied* from the *Meistersinger*. This is a composition the technic of which can be mastered fairly well by the average violin student who has played through the Kreutzer études, but how many violin students, excepting those of the greatest talent, can make much success with it. In the hands of a master however, this composition is thrilling, and will profoundly move an audience of even uneducated people. It is because the great violinist is such a perfect master of nuance, that the emotional truth of the tone picture he creates sets the heart of every one in his audience to vibrating in sympathy with it.

If the student would critically examine every bar of the composition he is studying, to see what gradation of tone, and the character of nuance it requires, and why it is required, he would find that his playing would rapidly improve in effectiveness.

When to Use the Mute

A CORRESPONDENT writes to THE ETUDE: "In what kind of music and under what conditions, should a mute be used? Would Schubert's *Serenade* be improved by its use?" Many people are under the impression that a mute is employed, solely to reduce the volume of tone of the violin—to make it softer. In this they are mistaken, for while it is true that the mute does reduce the volume of tone, its principal use is in giving the tones of the violin the peculiar tone color which is produced by its use. When the mute is used, the tones of the violin become muffled, mysterious, plaintive, mournful, and subdued, and a wonderful charm is added to compositions where these qualities are required. The composer always indicates at the beginning of a composition when he desires the mute to be used. Where transcriptions from songs, pieces for the piano, and other instruments, etc., are made for the violin, the transcriber, indicates the use of the mute where he thinks it is necessary. The use of the mute is indicated by the words *con sordino* (Italian) or *avec sourdine* (French). If at any point in the composition the use of the mute is to be discontinued, it is indicated by the words, *senza sordino*.

A great deal of latitude is allowed to solo violinists and orchestra directors as to the use of the mute. Some like its effect and use it frequently while others do not. It is much the same as with artists in the choice of colors, a matter of opinion. The tone color produced by the mute is peculiarly suited to compositions of a soft, mysterious, dreamy character, such as the berceuse (cradle song), lullabies, evening songs, serenades, and pieces of like character. However, much is left to the taste of the performer as to whether the mute shall be used, some violinists preferring to omit the mute where it is specifically marked to be used, and others using it when it is not specified. Very fine contrasts are often obtained by using the mute for certain parts of a composition and omitting it for others. For instance, in playing *Traumerei* by Schumann, where the little *Romance*, which is often played in connection with it, is used, a beautiful effect is produced by first playing *Traumerei*, and *Romance* through without the mute, and then putting it on at the Da Capo to the *Traumerei*, which is played muted to the close. If the *Traumerei* alone is used, as, for an encore number, the mute should be used, as it gives this composition the exact color which is suited to it, and transports us at once to the mysterious land of dreams. Contrast is a wonderful thing in music, and many violinists make it a point to follow compositions of a brilliant showy, technical character, with bits of soft sympathetic melody with muted strings when they play an encore. The two extremes never fail to have a powerful effect on the minds of the audience. It is very effective, where a melody of the proper character for the use of the mute is marked to be repeated, in a solo composition for the violin, to play it without mute for the first time and with the mute for the second.

Hector Berlioz, one of the most notable masters of instrumentation who ever lived, says in his treatise, *Modern*

Instrumentation and Orchestration, in regard to the use of the mute: "Sourdines, (or mutes) are little wooden implements, which are placed on the bridge of stringed instruments in order to deaden their sonorousness, and which give them at the same time a mournful, mysterious and softened tone which is frequently felicitously applied to all styles of music. Mutes are most generally used in slow pieces, but they serve scarcely less well, when the subject of the piece admits it, for light and rapid designs, or for accompaniments in hurried rhythm. Gluck has effectually proved this in his sublime Italian monologue of *Alceste*, "Chi Mi Parla."

"The custom is, when employing mutes, to cause them to be used by all the orchestra of stringed instruments; nevertheless there are certain circumstances, more frequently than may be imagined, under which mutes, placed in a single part (in the first violins for instance) will color the instrumentation with a very particular impression, by the mixture of clear sounds and veiled sounds. There are other cases also where the character of the melody is sufficiently dissimilar from that of the accompaniments to render the use of the mute advisable.

"The composer when introducing the use of the mute in the middle of a piece, should not forget to give the performers time to put them on, consequently he must arrange a previous rest about equal to the duration of two bars in common time (moderato). A rest of such length is not necessary when the mutes are to be removed, this operation requiring much less time. A sudden transition of sounds thus deadened, in a mass of violins, to the clear and natural sounds (without mutes), is often of immense effect."

Mutes have been made out of a great variety of substances, ebony and other woods, bone, vulcanized rubber, ivory, brass, german silver and various metals, horn, celluloid, tortoise-shell, etc. They also differ in size to some extent. The larger and heavier a mute is, the softer the resulting tone will be. Violinists differ in taste as to the substance from which mutes should be made. Various sizes, density, and material give different qualities of tone. To my mind nothing gives such an effective muted tone as an ordinary, medium sized mute made of ebony which can be purchased for a few cents. A mute with five prongs instead of three was invented in Europe, a year or so ago, and soon achieved quite a popularity, but more among people looking for novelties than professional violinists.

The mute is very useful when the violinists is accompanying recitations, or in the drama, and is universally used on these occasions. It softens the tone of the violin so that it does not drown the voice of the speaker, and the sympathetic character it gives the tones of the violin, greatly heightens the effect of dramatic speech. To save themselves the labor of playing softly enough when accompanying the drama, theater players often have metal mutes of heavy size constructed, which reduces the tone of the violin to a mere thread, producing a soft undertone of sound which does not interfere with the voices of the speakers.

Lambert-Joseph Massart

IN previous articles, details of the lives and works of the four great representative masters of the classical violin school of Paris—Viotti, Rode, Kreutzer and Baillot—have been given. In this connection a few paragraphs concerning the career of Massart, an eminent violinist, who was a pupil of Kreutzer, and who taught at the conservatoire in Paris for many years, will be of interest. The development of violin playing owes to Massart a great debt, if for no other reason than that he was the teacher of Henri Wieniawski, one of the most eminent violinists who ever lived, whose violin compositions are even at the present day universally played by amateurs and professional violinists as well.

Lambert-Joseph Massart was born in Liège, Belgium, in 1811. He was first instructed in violin playing by an amateur violinist named Delavau. The latter, instead of trying to keep young Massart as his pupil, saw that the lad had genius for the violin of the highest order, and recognized the fact that he ought to have the best possible instruction for his proper development. He interested many musicians of influence in Liège in his protégé, and their combined influence resulted in procuring for the young violinist, a certain sum, which enabled him to go to Paris to secure a really great teacher. On his arrival in the French capital, he applied for admission to the conservatoire, to Cherubini, the director. After examining him Cherubini, alleging no special reason for his action, refused him admission.

Kreutzer to the Rescue

Young Massart's talent had, however, attracted the attention of some of the professors of the conservatoire, and the great Kreutzer gladly received him as a pupil, and gave him the foundation which afterward enabled him to become so great an artist and teacher of the violin. He afterward entered the conservatoire to study theory and composition. Under Kreutzer, Massart's progress was rapid, and he soon became a successful soloist and quartet player. In 1843, his talent was universally recognized and in that year he was appointed to a position as one of the professors of violin playing in the Paris conservatoire. His mastery of violin technic was very great, his intonation faultless, and he had great facility for bowing, and a truly musical style.

Massart was a born teacher of the violin. Besides possessing the requisite knowledge, he possessed the power of imparting it in a rare degree. He possessed boundless energy, great thoroughness, rare tact and the faculty of inspiring his pupils. His reputation as a teacher rapidly grew, until pupils came from all civilized countries to study under him. He formed literally hundreds of excellent violinists, of whom many rose to the highest eminence. Among the most famous of his pupils may be named, Wieniawski, Marsick, Ondricek, Camilla Urso, Teresina Tua, Lotto, most of whom have been heard in the United States. Another violinist who studied under him for a time was Charles Martin Loeffler,

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formerly of the Boston Symphony Orchestra, and now a noted violinist, teacher and composer of Boston.

Massart excelled in quartet playing, and did much to make the string quartet popular in Paris. His wife was an excellent pianiste and gave many concerts, in connection with her distinguished husband. Massart died in Paris, February 13, 1892.

Massart as a Composer

Massart has left no violin compositions which have survived, although he wrote a number of violin compositions in the most familiar forms. One of the most interesting of his works was the little volume on the art of studying the études of Kreutzer, which is in general use by violin teachers all over the world. This work deserves to be used even more than it is, for it is of the greatest value to the student of Kreutzer. In it he has written a great variety of bowings which can be applied to a number of the études, and he has also indicated how the famous trill exercises of Kreutzer can be amplified. Other suggestions indicate how certain of the études can be transposed, played in octaves, and varied in a manner to increase their educational value. He also specified a large number of additional bowings for the famous second étude of Kreutzer, which is the daily bread of every violin student seeking a mastery of the bow.

Massart had not sufficient temperament, and was of too docile and modest a disposition to achieve the highest rank as a solo violinist. His character in this respect is well exemplified by an anecdote, told by Sir Charles Hallé in his interesting biography, and which gives a graphic picture of concert etiquette in Paris in those days. At a concert in Paris, Massart and Franz Liszt were on the program to play the Kreutzer Sonata. At this period Liszt was at the highest point of his fame. He had just composed for the piano a fantasy on themes from Meyerbeer's opera, *Robert le Diable*, with which he was accustomed to excite his audiences to frenzies of enthusiasm. Just as Massart and Liszt had begun the sonata, they were interrupted by a voice from the audience which demanded that Liszt should play *Robert le Diable*. Others in the audience, who seemed to have found the Kreutzer Sonata too tame to their taste, took up the cry, and soon the whole audience was shouting to hear the latest composition of the pianistic wizard. Liszt stopped playing, rose and bowed, and asked the people whether they preferred to hear the fantasy before or after the sonata. The audience kept on demanding the piano solo, whereupon Liszt waved Massart aside, and played it, arousing immense enthusiasm. There are very few artists but would have been deeply insulted at such summary treatment, and would have left the hall. Massart we are told, meekly returned and played the sonata, which fell quite flat, after the tremendous *tours de force* of the great Liszt.

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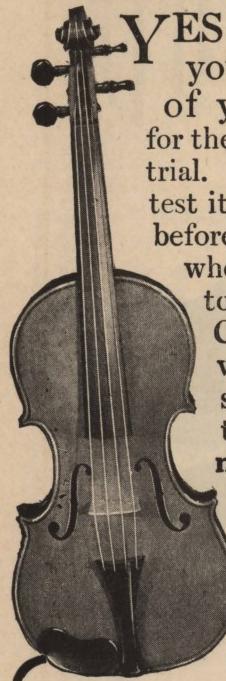
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MANY people get the faculty of "absolute" pitch mixed up with "relative" pitch. Absolute pitch is the faculty of recognizing and naming a tone without having previously heard a known tone. For instance, if a musician awakes in the morning and instantly names a tone which is played or sung in the next room, that would be absolute pitch. Or if asked to hum any tone, he is able to do so without having heard known tones recently, that would also be absolute pitch. If a chord is struck on the piano, and he is told which chord it is, and is then asked to hum any other tone, that would be relative pitch, as the tones asked for are calculated from the tones which are known.

Absolute pitch is a rare talent, but relative pitch is quite common. Any singer singing at sight, after having been given the pitch by striking a chord, or sounding a pitch pipe, is exercising a faculty of relative pitch, as he is calculating the pitch of the tones from those previously heard. Tones of various pitch seem to be recognized by the possessor of the talent of absolute pitch, just as various shades of color appeal to the possessor of good normal eyesight who is not in the least color-blind. Such persons can name notes from the lowest to the highest compass of the musical scale, and even chords of many notes. They possess the power of naming the note a singer is singing in the grand opera, or of telling in what key an orchestra is playing at any given point in a composition.

The faculty of relative pitch can be cultivated to a great degree, as is shown in any sight-reading singing class. Absolute pitch is often considered a purely natural gift, but there is no doubt even this faculty can be cultivated to some extent. It does not always follow that the possessor of this latter talent is also abnormally talented in other ways in music. I have seen people with a good talent for absolute pitch who were quite mediocre musicians in other respects, and have also known of composers of fine attainments and talents who were without this gift.

The faculty of absolute or even relative pitch is of the greatest possible value to the violinist or singer, because it facilitates to an enormous degree the process of sight-reading. The musical student who does not know how a certain note on the staff should sound, and has to hunt around for it, is naturally greatly handicapped, compared with the student who knows the exact pitch of the note mentally, before he plays it. For this reason every violinist should study solfeggio and learn to sing at sight, no matter if he has much voice or not. Violin pupils of poor talent often wonder why pupils of great talent are able to accomplish so much with a limited amount of practice. The faculty of absolute pitch or at least relative pitch accounts for a great part of it, since, where there is a perfect conception of a passage in the mind, it will not take long for the fingers to learn to execute it.

Some Violin Questions Answered

G. C. P.—1. The following are good duets of moderate difficulty; Mazas, Op. 40, *Six Little duets brilliant* (Peters Ed.); Pleyel, Op. 61, *Three duets* (Peters Ed.); Viotti, Op. 28, *Three Duos Concertante*. 2. Your pupil is evidently suffering from musical dyspepsia, and is trying to play compositions for which he has not yet gained the necessary technical foundation. Give him the scales with long, single bows, counting 20 to each stroke, also some easy studies like Kayser, Op. 20, and see that he plays them with absolute perfection. For time exercises give him some easy studies, or pieces like the *Harvest of Flowers*, by Weiss, and force him to count the time. From your description it is necessary for him to get down to first principles in music. 3. For faulty intonation there is nothing like constant scale practice, especially the minor scales, in both the harmonic and melodic forms. Schradiecks' *Scales* offer about all the material necessary for mastering scales. As your pupil is not far advanced you will have to adapt the bowings to his needs. At first you can use only the first position scales, playing them as if written in half notes, with a single bow to each note. Make the pupil name the notes of each scale before he plays it, to assure yourself that he knows what flats or sharps to use in the various scales. 4. You cannot possibly expect a pupil to be "practically faultless" in intonation as you say, before taking up position work. Faultless intonation comes only after years of practice, and then only in the case of pupils with fine talent and a perfect musical ear. Some pupils never attain perfect intonation because of defective talent, or poor musical hearing. If the teacher should wait until all his pupils had arrived at perfect intonation, before taking up the higher positions, their progress would be greatly hampered. Position work can be commenced as soon as the pupil has a reasonably good intonation and fair technic in the first position. 4. Every pupil is a law to himself as far as memorizing is concerned. Some can learn a piece through by playing it a few times. Others have to work it out measure by measure; some profess to memorize by fixing the notes in the mind as if they were looking at the printed page. Different methods are necessary with different pupils. Where pupils cannot memorize by playing the composition over a number of times, it had best be divided into periods of four or eight measures, and learned by continual repetition.

5. Cramped shifting is remedied by teaching the pupil to hold the violin more firmly with the jaw, so that the thumb and fingers of the left hand will slide loosely along the neck without squeezing the neck. Also he should be taught to anticipate a change of position by sliding the thumb up or down the neck in the direction of the new position, before the hand follows it. 6. The easiest double stops can be taken up towards the end of the first year of instruction, in the case of talented pupils. 7. It is impossible to lay down any rule as to how much a pupil should accomplish in a year. Much

depends on the number of hours a pupil practices, on his natural aptitude, and not the least on the skill of his teacher, and the advantages he enjoys in hearing violinists, and good music generally. A pupil of great talent, practicing several hours a day, under a great teacher, and with the advantage of a good musical atmosphere, will often advance as much in one year as a dull pupil enjoying none of these advantages in four years.

E. B.—In the harmonic notes at the end of the "Cantabile" movement in Dancia's *Fifth Air Varié*, the fingerling is exactly the same as if the notes lay in the third position, only that the fingers press the strings lightly instead of pressing the string firmly on the fingerboard, thus giving an entirely different set of sounds. 2. The harmonic E in the 2d full measure of Dancia's *Third Air Varié*, is played by touching the E string lightly, exactly midway between bridge and nut. 2. The ETUDE contained a lengthy article on the nature and proper execution of the *marteau* (hammered) stroke, in August, 1914. The notes are not played all down bow in this bowing, but alternately down and up. 3. When the finger is placed exactly in the middle of the E string, and the string firmly held to the fingerboard, the note E is produced, one octave higher than the open E. If the finger presses the string at the same point very lightly, the same tone is produced, but with the fluty, harmonic quality due to the string vibrating in two equal segments. 4. The ETUDE published lengthy articles on playing harmonics, in April, 1913, and July, 1915, which you might look up. Almost all violin instruction books have chapters on harmonics. There is a very full and elaborate treatise on violin harmonics in Berlioz' *Modern Instrumentation and Orchestration*, in which the subject is treated in the fullest possible manner. A few lessons on the subject from a good violin teacher would help you greatly, since there is no subject more puzzling to the violin student than trying to learn to play harmonics without a teacher. 5. The curved lines in your example are ties. 6. Only the E in the second measure is struck. 7. The long list of words you send are in the Italian language. You can find their meaning in any Italian dictionary, which you can get for a small sum at any bookstore. Every musician should have a French, German and Italian dictionary, for words are often met with in compositions which cannot be found in the regular musical dictionaries.

E. B. R.—The method of teaching the vibrato has been repeatedly described in recent numbers of THE ETUDE. As this is an important branch of violin playing and as you are a teacher of the violin, I would advise you to get the following work, "Violin Vibrato, its Mastery and Artistic Uses," by Siegfried Eberhardt. If you could take even a single lesson on the vibrato from a good violin teacher you could get many valuable ideas.

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Our own publications, including as they do the works of Mathews, Mason, Philipp, need no extravagant mention. They are known wherever music is taught. The most-used piano studies, musical theory and literature are published by Theo. Presser Co.

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Choir Movement Selections

This is a compilation of five of our very best anthems. They were manufactured and bound together for a special purpose, which used only a part of the edition, and we have a few left on hand, which we are willing to dispose of while they last for 15 cents each. The five anthems contained in this volume of forty pages are as follows:

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These anthems are not the easiest, but they have been selected from a very large number as being both brilliant and melodious and only of moderate difficulty. The retail price of the five in octavo music form would cost 55 cents. Price, 15 cents each, postpaid, as long as they last.

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We are nearing that season of all seasons—flower time—and to each of our readers sending in *one new yearly subscription* at \$1.50 we are going to present, delivery charges prepaid, *eight everblooming roses* (White, Pink, Yellow, Crimson, Scarlet, etc.) for planting in proper season. See our announcement on page 318 of this issue.

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It has been said "There's Nothing New Under the Sun," but we think the old adage will be put to rout by reference to page 243, of this issue of THE ETUDE, we having listed thereon a few selections of rare value from our new Premium Supplement.

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Due to present European conditions prices on practically every premium article have been advanced 25 per cent. to 100 per cent., but through a zealous search by our premium buyer contracts for 1916 have been closed at prices making possible the real bargain offers listed, and it only remains for you to get out among your friends and secure their subscriptions and ask for such premium as you want. Point out to these friends that the well-informed musician is a reader of THE ETUDE—that they may know through a subscription what the musical world is saying—thinking—doing—all at a glance.

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This series of six works for children has been rather slow in appearing. Bach and Mozart were published last fall and have been very successful. The advance price of 10 cents was withdrawn on these two, and with this issue we withdraw another one, the work on Schubert. Bach, Mozart and Schubert can only be obtained from now on at the regular price of 15 cents, unless the whole six are ordered at one time, in which case for but 50 cents we will deliver the three that are already on the market, and the other three, Mendelssohn, Schumann and Handel, as soon as they appear on the market. Schumann and Mendelssohn will both appear very shortly. The delay has been for the good of the books.

To those who are not familiar with the series, we would say that they are condensed biographies of the life of the composers represented, written in the most attractive style for children, using large type and with a number of illustrations included, printed on a separate sheet, which the children cut out and paste in the proper places, lending interest to the whole proceeding. The book is then sewed and bound by the child itself, with the cord and needle included with each book. The child therefore makes his own book, and it is so marked.

Progressive Piano Student

This work is still in the process of making, but it is progressing, and we are hoping to have it out during the coming summer months. In the meantime the special advance price of 20 cents each, postpaid, is in force. This book is a continuation of the Beginner's Book, which is very much needed, as we have daily calls from those using the Beginner's Book for something that can be taken up after that book is finished. The delay is owing to the carefulness with which the work is being done. Meantime have your order in for as many copies as you desire, and they will be delivered just as soon as the work is on the market. Don't forget the price for each volume, 20 cents, postpaid.

Artistic Vocal Album

This collection is well along toward finishing, and will be withdrawn most likely next month. There is an ever-growing demand for a collection of high-class, choice, vocal compositions of an artistic nature. Of course, it must be understood that these are not coloratura compositions, requiring wonderful dexterity of the voice, but the difficulty will lie more in the interpretation rather than in execution. Only the choicest songs in our catalogue will be admitted into this volume. It will be made just as useful and as effective as it can possibly be made. Every singer of any ambition should possess a copy of this book. Our special introductory price is but 35 cents, postpaid.

New Vocal Catalog

We have ready a new edition of our vocal catalog known as the *Singer's Hand Book*. This is a graded and classified catalog of vocal publications including songs and duets, studies, methods, and collections. It is a complete guide for the use of all vocalists and vocal instructors. Part I contains a complete alphabetical list according to composers, with the compass and grade of each number given. Part II contains carefully classified lists such as sacred songs, concert songs, beginner's songs, songs for each of the special voices, songs in various languages, etc.

The new edition of this catalog has been brought right up-to-date, and it contains all the songs from the catalog recently acquired from the Maxwell Music Company. It will prove an almost indispensable guide for singers. We would be very glad to send copies upon request.

THE ETUDE

New ETUDE Prize Contest

FOR

Piano Compositions, Songs and Anthems

OUR previous contests, both for pianoforte compositions and for songs, have all been highly successful. The interest displayed in these past contests and the frequent requests for a new contest have inspired the institution of a new contest in which several interesting features are combined. Undoubtedly competitions of this kind will awaken a wider interest in composition and stimulate to effort many composers, both those who are known and those who are yet striving for recognition, bringing to the winners a desirable publicity in addition to the immediate financial return. It seems unnecessary to note that the fame of the composer will in no way influence the selection and that the pieces will be selected by absolutely impartial judges.

Six Hundred Dollars

will be divided among the successful composers in the following manner:

Class I. For the best pianoforte pieces of intermediate or advanced grade in any style:

First Prize.....\$100.00
Second Prize... 60.00
Third Prize.... 40.00

Class II. For the best songs suitable either for teaching, recital or concert use:

First Prize.....\$100.00
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Class III. For the best anthems for mixed voices suitable for general use:

First Prize.....\$100.00
Second Prize... 60.00
Third Prize.... 40.00

CONDITIONS

Competitors must comply with the following conditions:

The Contest is open to composers of every nationality.

Composers may submit as many manuscripts as they see fit, and be represented in any or all classes.

The Contest will close August 1, 1916.

All entries must be addressed to "THE ETUDE Prize Contest," 1712 Chestnut St., Philadelphia, Pa., U. S. A.

All manuscripts must have the following line written at the top of the first page: "For THE ETUDE Prize Contest."

The name and full address of the composer must be written upon the last page of each manuscript submitted.

In Class I compositions for pianoforte solo alone will be considered. These should be of intermediate or advanced grade and of moderate length, suited either for teaching, recital or concert use.

In Class II songs for solo voice alone will be considered. Composers should be careful in the selection of texts, as verses which are already copyrighted may not be used without permission.

In Class III anthems for mixed voices of a general nature, with texts either from the Scriptures or from hymns, chiefly in four-part harmony, with or without solo passages, and with a suitable organ accompaniment, alone will be considered.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided.

No composition which has already been published shall be eligible for a prize.

Compositions winning prizes to become the property of THE ETUDE and to be published in the usual sheet or octavo form.

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Will you grasp the opportunity? Then mail us a card to-day. The premium list on page 243 of this issue may interest you, in the following up of the receipt of these sample copies.

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Through special arrangements we have been enabled to submit numerous clubs at most astonishingly low prices, any of which may be taken advantage of, whether already a subscriber or not.

For your convenience we list below a few of our specials, and for additional clubs call your attention to the third cover of this issue:

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THE ETUDE	\$3.75
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New Piano Catalog

We take much pleasure in announcing that our new catalog of piano music is now ready. This is known as the *Hand Book of Piano Music*. It is a graded and classified catalog covering every modern requirement of the teacher and student from the most elementary stage to the highest degree of virtuosity, containing complete and classified lists of piano compositions of all kinds, a complete graded course of piano studies, selected and descriptive lists of teaching material, classified and descriptive lists of studies and instructors, and music for four, six, and eight hands.

An immense amount of attention covering a long period has been given to the compilation and preparation of this book, which contains 138 pages. In this book is

listed every pianoforte publication of the Theodore Presser Company, Part I being a complete alphabetical list by composers with the proper grades given in a scale of one to ten, and Parts II to VI containing the special classifications as mentioned above.

Every one should write for a copy of this new catalog.

New Etude Prize Contest

Our new ETUDE Prize Contest is now in full swing, and manuscripts are already arriving. Judging from the letters we are receiving, a very considerable interest is being awakened in this contest, and we anticipate that it will prove the most successful of all. It is a contest in which practically every composer may be represented, since it comprises three distinct departments, pianoforte pieces, songs and anthems. A few words of explanation may prove helpful. As to the pianoforte solos, there are but few limitations. These may be in the nature of concert or recital pieces, or teaching pieces, and in practically any form, but we would suggest that lengthy or cumbersome works be not submitted, sonatas, for instance, or exercises in the larger forms. Similarly there is a wide latitude in the matter of the song department. Songs which are suitable for teaching or recital use are desirable. They need not be easy, but they should not prove too complicated. In the anthem department, anthems suitable for general use, not too long and not too involved are requested. Canticles, such as settings of the Te Deum and Magnificat, etc., would not be considered as anthems.

The above suggestions are inspired by some of the queries we have received in our correspondence on the subject. Attention is called to the fact that the contest will close August 1st. Manuscripts will be received at any time from now on up to the last day of the contest.

New Four-Hand Album

This volume will be printed principally from the compositions that appeared from time to time in THE ETUDE, and, of course, they are very choice, effective and practical. The range of difficulty of this book is about medium grade; some of them are easy and others again are more difficult, but the volume is one of the most practical that can be gotten together, and will be issued in our standard set. The special price in advance of publication is 20 cents.

Advance of Publication Offers Withdrawn April 1st

The following works, which have been described many times in these pages and which will be found as advertised regularly on our page of new publications on the third cover page of this issue, are hereby withdrawn from the special advance of publication low price. They can be obtained from now on at regular professional rates, and will be cheerfully sent On Sale to anyone who desires to look them over. The only responsibility in that case is the transportation, which is paid by the receiver.

Advance of publication offers are just what the name implies. At the cost of manufacture we supply one copy of our new works for introductory purposes to any of our patrons who have enough confidence in our new works to order them before they are printed, and we don't believe that any of our publications have ever disappointed a single customer. We have a number of teachers who give us an order to send all of our new publications at these low prices as soon as they appear in print.

The works withdrawn, with the date of this issue, are as follows:

You and I. Four-Hand Pieces for the Pianoforte. G. L. Spaulding. Price, 50 cents.
Part Songs for Men's Voices. Price, 50 cents.
Harmony Writing Book. By Jos. H. Moore. Price, 25 cents.
Secular Part Songs for Mixed Voices. Price, 50 cents.
Fantasy Pieces in Etude Form. By Gustav Lazarus. Price, \$1.00.

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In addition to the above we have published an **Indian Music Lecture** to be given as a part of the program in connection with the above music. Those purchasing the entire set receive the lecture free; otherwise 50c.

Thurlow Lieurance has worked among the Indians for a long time. He is otherwise a practical musician and successful composer. His volume of **Nine Indians Songs** retailing at \$1.25 contains melodies from various tribal sources. Wonderful to relate the songs have real artistic merit—they are not Indian Musical Curiosities. They are real native songs. The author includes many descriptive notes regarding the Indian customs and ceremonials. Other compositions by Mr. Lieurance are as follows: For piano solo—By the Waters of Minnetonka—An Indian Love Song, \$0.40; Indian Suite, \$0.40; Indian Flute Call and Love Song, \$0.25; and two songs: By the Waters of Minnetonka (with violin or flute ad lib.) \$0.60; The Sacrifice,—Indian Morning Song, \$0.40.

Any or all of the above will be sent on inspection to our patrons at our usual large discounts.



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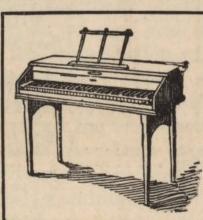
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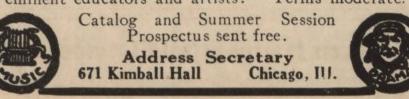
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By Aileen Foster



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Musical Variety

By Aileen Foster

LITTLE Mildred or Tommy comes to us with a face beaming with animation, indicative of the music-love lying dormant in their tender young souls. Instead of going out to meet the children in their own way, we don our iron-clad armour and proceed to surfeit them with dry rules and explanations, or perhaps we follow the example of the old German professor who began teaching a juvenile pupil thus: “Dis is A, dis is B, and dis is C. You understand? Very goot, I shall now blay vone of my leetle shonatas.”

Both of those extremes must be avoided. In this enlightened age, when so many of the world’s best educators are giving their time and attention to the study of the special needs of the child, there is no excuse for not presenting the subject in the most interesting way possible.

A great deal has been said about the necessity of concentration, but how few bear in mind how difficult it is for a child to concentrate its attention for any length of time.

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The pill of technique must invariably be sugar-coated and the dose must be varied. True it is there are the same five fingers to be trained, and the same results to be attained, but vary, vary, vary, change the tempo, expression, accent, and above all, change your attitude of teacher. At the end of the lesson, or at the beginning, if you perceive that the child is inclined to be restless or fretful, unbend occasionally and get in touch with him by ascertaining something of his tastes, views, and other interests. You will more readily sympathize with his difficulties, technical and otherwise, and you will be amazed to hear of some original ideas, even on musical topics. I recall to mind the criticism of a child of seven, averse to the playing of a pianist who lacked temperament, but was a brilliant technician. “People said he played well,” said the youthful critic, “but I thought his playing was awful scalye,” than which no apter remark could have been made.

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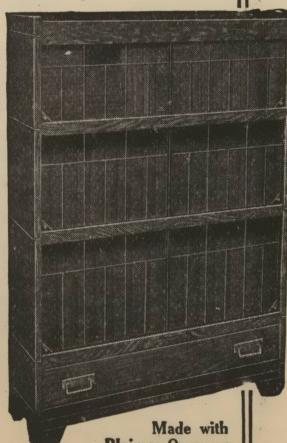
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The Composer and the Organ Grinder

The trials of a composer striving to write music amid the din of a hurdy-gurdy is a theme that once inspired Israel Zangwill to write a comedy. Oddly enough, such an incident is actually recorded of the late Samuel Coleridge-Taylor in the recently published biography of this celebrated Anglo-African composer. "Coleridge-Taylor," says Mr. W. C. Berwick Sayers, the composer's biographer, "was engaged on a long work requiring complete concentration, and he was tormented intolerably by a secret organ which would take up a station about two houses away from his and grind forth ditties which completely precluded any work during the performance. One day, unable to endure it any longer, he threw down his pen, sallied forth, and asked the itinerant musician to go away. Whereupon a neighbor rushed out and asked: 'Why are you sending this man away?' Coleridge-Taylor explained, patiently: 'I am a composer, and I am engaged on a long and important work, and the interruption caused by this organ is serious for me.'

"Well," rejoined the other, "my children like the organ as much as you dislike it, and we have as much right to have it as you have to send it away; and as for your piano, it is a good thing it is interrupted, for there is too much of it."

"At this moment a policeman came in sight, and the organ-grinder made off; and so, for the time being, Coleridge-Taylor secured quiet. He learned later that the organ-man had been tipped by his neighbor to come and play outside the house for the amusement of a sick child. This gave quite another complexion to the affair, since Coleridge-Taylor was a great lover of children; and when the organ-man came again he consulted him in order to avoid work during his performances. It amused Coleridge-Taylor greatly when the itinerant musician drew out an engagement-book and showed his questioner a series of appointments. Beyond this, out of consideration for the child, Coleridge-Taylor refrained from touching the piano during night hours—no small sacrifice on his part."

When Grieg's Teacher was in the Kitchen

IN some amusing recollections published in the *Contemporary Review* (London), some years ago, Grieg relates how his mother started him at playing the piano—the instrument he was destined later to enrich with so much beautiful music. "Only too soon," he says, "did it become clear to me that I had to practice just what was unpleasant—and my mother was severe, inexorably severe. If her mother's heart rejoiced that I persevered and tried to find out everything, because that revealed a natural artist, at all events she betrayed no such satisfaction. On the contrary, there was no trifling with her if I spent the time in dreaming at the piano instead of busying myself with the lesson set. And if I went back to my finger exercises and scales, and all the rest of the technical devil's work, which to my childish longings offered stones for bread, she still controlled me, even when she was not in the room. One day there came a threatening cry from the kitchen, where she was busy getting dinner ready, 'But fie, Edward: F sharp, F sharp, not F.' I was quite overwhelmed by her masterfulness."

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Aida (.....) was reading aloud from *The Tales of Hoffman* (.....) when she was interrupted by *Romeo and Juliet* (.....) who had stopped in on their way to *Parsifal* (.....) to tell her that all *The Huguenots* (.....) were coming with *The Girl of the Golden West* (.....) to attend *The Marriage of Figaro* (.....).

The marriage was to be the event of the season; the bride, called *La Favorita* (.....) and the groom, a well-known club man, were to be married by *William Tell* (.....) in the famous old church which contains *The Chimes of Normandy* (.....). *The Mikado* (.....) was to give away *The Bartered Bride* (.....), as he laughingly called her.

Madame Butterfly (.....) was to act as matron of honor. *Carmen* (.....), *Louise* (.....), *Thais* (.....) and *La Tosca* (.....) were to be bridesmaids. *Hänsel* and *Gretel* (.....) and the *Koenigs-kinder* (.....) were to be the flower children.

The Barber of Seville (.....), the bride's uncle, had sent *The Ring of the Nibelungen* (.....) as the marriage ring. It was to be borne on a velvet cushion by *Martha* (.....), *The Bohemian Girl* (.....), cousin of the groom. *Don Juan* (.....), *Faust* (.....), *Othello* (.....) and *Falstaff* (.....) were to be the ushers.

The Flying Dutchman (.....) had been dispatched to secure the services of *The Meistersingers* (.....), famous musicians from Nurnberg, who were to furnish music on *The Magic Flute* (.....).

What Teacher Thinks

"I have almost to nail my son to the piano stool." Then nail him.

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* * *

To know a composer's love affair and not know what he wrote is ungrateful.

* * *

Once there was a little boy who used to run in the garden and bring his rabbit indoors to get warm. His brother James would be practicing his piano lesson meantime. The little furry bunny used always to go softly into the other room and sit down close by the piano, apparently listening with pleasure to the musical sounds.

* * *

A musical missionary is anyone, whether teacher, student or music lover, who cares enough about good music to prefer it to clap-trap rag time, and who sets an example of good taste to those about him.

Let's Play a New Game

"Let's play a new game," said Ethel's mother. "Let's play that you are a camera holding the precious sensitive plates inside."

"Is that a real game?" asked Ethel doubtfully.

"It's a really, truly game that I invented myself," said the mother. "You see, dear, sometimes we are more serious over our games than we are over real work."

"Well, if it's a really, truly game, I'll play it," said Ethel, moving closer to her mother's chair.

"We will play it on your next lesson day, and this is what it is," said Ethel's mother as she patted her daughter's curly head. "When you go to Miss Keith's you are to pretend that you are on your way to the photographer's to have your picture taken; you are to fix up a bit. Your music lesson is a great occasion. When I was little I did not have music lessons and that is the reason I want yours to be good lessons. When you enter Miss Keith's studio you must not have dirty hands, long nails or a soiled dress; these would look badly in a picture."

"Is that part of the game?" inquired Ethel.

"That is the first part: 'fix up a bit.' Be sure to remember," said the mother. Ethel looked at her long nails and dirty hands and wondered if Miss Keith had noticed them.

"Now the second part begins," said the mother with a smile. "Your mind, dear, is the sensitive plate. Miss Keith is really making a tone picture for you when you take your lesson. Your mind, like the sensitive plate in the photographer's camera, is receiving the impression of all the beautiful tone poems of the masters."

"Oh, is that it?" said Ethel excitedly. "Miss Keith, like the photographer, simply uncovers the lens and your mind receives the impression of all the wonderful beauties in tone-land," said the mother, "so the lesson is quite an important thing because Miss Keith doesn't like failures."

"I never thought I was having a tone picture made," said Ethel in surprise. "I guess I have made a number of pretty bad failures lately," she added.

"After this we will have fewer," said the mother, "because we will begin our game to-day. Now I have heard that Beth's tone pictures are coming out wonderfully well, so you will have to play the game very hard if you equal Beth."

"The third part of the game is different," said the mother. "You have to do your own developing; you cannot send it out and Miss Keith cannot do it for you. You do it all by yourself at the practice hour. At that time you bring out all the lights and shades, and you try, as the photographer does, to get a clear picture. That is the reason the practice period is so important." The mother watched Ethel's interested little face.

"Oh, I never thought of that before," said the child wonderingly.

"Now, Ethel, what does the photographer do after he takes your picture?" asked the mother quietly.

"Why, he goes off by himself in a dark room and develops it," said Ethel excitedly.

"Exactly," said the mother, "he goes off by himself in a quiet dark room and there he sees what he can bring out of the picture. In our game it is the same; the practice period is the dark room and by careful work in a quiet place each little music student sees what he can make out of the tone picture he had taken at the lesson."

"But the practice hour isn't quiet," said Ethel.

"You can make it so if you wish, my dear. The photographer simply will not let himself be disturbed; he knows too well that the picture will be ruined if the door opens too soon; so he hangs a sign on his door 'Private. No admittance!' You can close your practice period too; do not open your mind to outside things; eyes and ears must be shut, for you are in the dark room of your practice hour. It is strictly 'private,'" said the mother earnestly.

"Can I have a really, truly sign?" asked Ethel eagerly.

"Why, of course you may have a sign, if you like," she answered, laughingly.

"Go on," said Ethel. "What comes next?"

"The fourth part of the game comes after the picture is developed. You know the photographer puts his plate in a 'fixing' bath. This keeps the image from fading away. Now if you have done your work in a half dark room and used dirty old developer you will not need to 'fix' the picture; it will be too smudgy to be pretty and you might as well save your time, and try over."

"Just like my first pictures were with my No. 2," said Ethel excitedly.

"Yes, some tone pictures are just as smudgy as your No. 2 pictures were. Some pictures have to be taken over a number of times. When you see the word 'review' marked on your pieces you may be quite sure that Miss Keith thinks they are smudgy and not worth 'fixing,' for the 'fixing' process is the most important part of the game," said the mother.

"How do you mean?" asked Ethel.

"Millions of tone pictures fade away every year, simply because they have not been properly 'fixed,' as the photographer says. This is it: every student must 'fix' them by repetition and by memorizing; that's the tonal 'fixing bath.'" And the mother smiled at the eager face. "And as pictures are no use to anyone when they fade in the light, so music is absolutely of no use to anyone in the community when you cannot sing or play when asked."

Ethel saw that her mother was very much in earnest and she remembered that only yesterday she could not play for Sunday-school because she could not remember anything to play. She felt ashamed then and she felt more ashamed now.

"Come dear," said the mother, "let's play the game this year with all our might; it is worth trying. Can you remember it all?"

"You are the little camera holding the sensitive plate. Miss Keith uncovers the lens and reveals to your mind the beauty of the tone picture, you develop this picture by yourself in the dark room of your practice period. You 'fix' it by repetition and by memorizing and you print it by playing it in public. Now isn't that an interesting game?"

"Yes, it is, mother dear, and you invented it yourself!" Ethel gave her mother a hearty kiss and said, "I'm going to play it hard, but I'll have to have a sign made right away, because Jimmy Brooks will burst right into my dark room if I don't!"

Who Can Name This Composer?

1810 is the date inscribed on his tombstone in a foreign cemetery, though some of you may know that 1809 is the real birth year. He was born in a country which has been torn by war and political strife, and it so happened that the greater part of his life was spent in his father's native land. He was but nine years old when he gave his first concert, and as he was well trained and extremely talented he received an ovation. People called him "A second Mozart." When he was about sixteen he published his first opus, a Rondo in C minor. Five years later he began his career as a traveling virtuoso. One critic said that "he appeared like a meteor in the heavens, sending out luminous splendor."

It is rather sad to think that he never saw the land of his birth again. He had little money when he arrived in the city of his adoption. It was a gay and fashionable capital, and the first part of his residence there was not successful. He became so discouraged that he was on the point of returning home when Franz Liszt invited him to accompany him to the house of Baron Rothschild; there he played and charmed every one and it is little wonder that so fine a musician with his clear cut profile and tender brown eyes should be surrounded by friends and admirers. Among his earliest acquaintances were Cherubini, Berlioz, Meyerbeer and Bellini. The vogue of his music spread to Germany and Robert Schumann said "Hats off, gentlemen! A genius!" Meanwhile he gave concerts, composed, and many titled pupils gathered around him, and he became a successful teacher. He strongly advised his pupils to cultivate ensemble playing. He "sang" at the piano and he said, "Everything is to be read cantabile, everything must be made to sing—the bass, the inner parts." Many musicians found the modulations in his compositions forced. Moscheles said, "My fingers stumble and fall over such passages; however much I may practice them I cannot execute them without tripping."

He was never robust, though it was only during the last ten years of his life that he suffered ill health. He seemed to be in the deepest dejection of spirits after a concert tour of Scotland; upon his return he was completely tired out. He died in October in his thirty-ninth year. His body lies between that of Cherubini and Bellini in the cemetery of Père la Chaise.

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A British Estimate of Sousa.

Sousa taught me, by example, of course, a few things in the art of pleasing people (as was to be expected), and he taught me many things in what might be called militarism (which was not to be expected, observing that my band was a military organization whereas his was not). For Sousa's band was a model in smartness, accoutrement from head to foot, discipline and demeanor. It was presentable alike in a hot concert-room or outside, great-coated, in a cold bandstand; every member keen and responsive to the conductor's slightest hint. And all these things, as well as the thousand-and-one other things that made for the success of "Sousa and his Band" were of Sousa himself. I have never found a more complete illustration of genius according to Carlyle's definition; for Scusa's capacity for detail was infinite.

Among his other qualities was that of being a delightful companion when out of the motley, being especially charming by reason of his personal modesty.

Sousa was none the less a genius for not being extraordinarily clever in an academic sense. He had written books of travel and adventure, and also (I believe) of fiction, but did not claim to be ranked as an author. He wrote a light opera, words and music, staged and stage-managed it, produced and toured it, and all without claiming to be a Gilbert, a Sullivan, or a George Edwards. (The spirit of *El Capitan* still romps and frolics in the "revue" of to-day.) Nor did he claim to be a great conductor; and the fact of his stage tricks being taken seriously was as good a joke to Sousa the musician as it was to other musicians. The chief merit in his celebrated marches lay in their straightforward simplicity, and all he himself asked was that they should be judged by results—their effect upon people and things. "I tell you, the very cobbly stones around our Barracks used to curl around when we'd strike *Semper Fidelis* coming home from exercise. For I was once a Marine bandmaster like you, and at a concert correctly played my piece for ten minutes, and then sat quiet and thought on my family affairs for five minutes, and then another piece, and so on. But there was no money in it, so I struck out for myself."

He was not only the architect of his own fortunes, but found his own constructive materials, and he built up "Sousa's Band" until like Harrods' Stores, Pears' Soap, and Beecham's Pills, it became immortal, a superstition, a world wide belief, a realization of the potentialities of a concept and the useful art of putting two and two together. Sousa was a world-caterer, and his commodity was cheerfulness. To run in for an hour or so to one of his concerts was even as a swizzly drink on a long hot day, and I wonder how many millions of blue devils have been routed and put to flight by the irresistible slap-bang of the *Washington Post* as played by Sousa and his band.—MAJOR GEORGE MILLER, Royal Marine Light Infantry, in an article entitled "Pages from a Bandmaster's Diary," in *The Musical Times* (London).

A Doctor's Diagnosis of the Effects of Music

If a man is fond of emotions of any particular kind, normal or abnormal, he will experience in the presence of music rapid orderly liberation of what he finds joy in expressing. If he has morbidly sensitized protoplasm, he will liberate morbid feelings under the influence of orderly vibrations of music which harmonize with his nature. If he has normal protoplasm and poetic imagery, he will liberate that sort of imagery. If he is fond of intellectual exercise, intellectual tracings will assume orderly form in his mind under the influence of music. Music then simply causes vibrations which accelerate and put in order what a man ordinarily expresses more slowly and imperfectly—muscle movement, emotion, or intellectual process. Music not only causes order, but also an intensification of those processes. Music assists in forming order out of those chaotic forms of consciousness which men are desirous of putting in order, but which they cannot do with facility in the midst of the common daily or hourly interferences belonging to environment. Music not only assists, it forces. Religious order of thought is actually forced in the business man who goes to church with a mind full of affairs. The music starts him to vibrating in the line of expression of religious thought. Some of the psychologists believe that feeling stands first in order of expression of the human mind. They say thought is given for the purpose of expressing feeling; thought in turn being dependent upon physiological cell processes.—ROBERT T. MORRIS, M.D., in his work, "Microbes and Men."

Spanish Musical Influences in Italy

THERE are very few examples of painters, sculptors, or architects who have emigrated from Spain, while musicians in large numbers are known to have settled in Italy in the fifteenth and sixteenth centuries and competed with the best masters of the time. Some idea may be formed of this by referring to Don Francisco Asenjo Barbieri's *Discurso* at the Royal Academy of San Fernando. (Madrid, 1874). The learned writer tells us that during the lifetime of Lorenzo de Medici, a professor of music of the University of Salamanca, called Bartolome Ramos de Pareja, went to Italy and founded at Bologna a musical professorship; he printed in 1842 a didactic work in which he developed his new theory of *temperamento*, which produced a most important revolution in the art of music.

THE Spanish composer Cristobal Morales belonged in the first half of the sixteenth century to the Sistine Chapel; the Italian author Adami da Boisena says he was a marvel of art. He composed a number of musical works before the time of Palestrina, which must have been very popular, for in Italy alone thirteen editions appeared in the same century. There are six editions of the same century of the works of another Spanish composer who was no less celebrated, who also belonged to the same Chapel—Tomás Luis de Victoria.

JUAN DE TAPIA, a Spanish musician, by beginning from door to door, collected a sufficient sum to found in Naples in 1537 the Conservatorio della Madonna di Loreto, the first school of music, which has been the mode of all similar institutions since created in Europe. Upwards of thirty Spanish composers flourished in Italy during the sixteenth century, as Adami da Boisena (*Observazione per ben regolare il coro della Capella Pontifica*) and Schelle (*die Päpstliche Sängerschule in Rom genannt die Spanische Capelle*) tell us.—*Notes on Early Spanish Music* by JUAN F. RIANDO, Member of the Royal Academies of History and of Fine Arts in Madrid.

Rimsky-Korsakov's Recollections of Borodin.

WRITING in *Musical America*, Ivan Narodny presents the results of some correspondence he had with the daughter of Rimsky-Korsakov, in which the composer presents some interesting information about Borodin, composer of *Prince Igor*, produced recently at the Metropolitan Opera House in New York. "Borodin and I visited each other often, sometimes twice a week. Sometimes I stayed over night at his place, and we discussed or played our compositions. He was then already making drafts of the opera. His technique was better than mine, as he played excellently on the 'cello, oboe and flute. He was one of the most charming men I ever knew, noble, frank, manly and a dreamer. Besides, he was a good entertainer."

"During my visits to him I frequently found him in his laboratory, which was connected with the apartment, sitting silently before his tubes, retorts and other queer-looking chemical implements. When he had finished his experiments we returned to the apartment and again began to work on music. But the trouble with Borodin was that he was never at peace; either he jumped up and went to see whether something had not boiled over and spoiled in the laboratory, or somebody wanted to see him. His apartment was an eternal hotel lobby; the people never left him alone. His wife was a charming and well-educated woman, a good pianist and a true companion of her husband. Borodin, as I have said, remained my intimate friend as long as he lived. During the last years he was able to devote little time to his musical work. He was seemingly more absorbed in his chemical and physical experiments and inventions, although he assured me he was equally fond of music. However, science did not take up so much of his time as social trifles. Borodin was the first Russian scholar to advocate that women be admitted to the universities, and particularly to medical, surgical and natural history studies. In this he succeeded. . . . There existed also a circle of women who dragged him to all kinds of little musical evenings and asked him to play for them. Then there were the students who wanted him to help them, and he was a man who never could refuse anything he had and could give. Finally, there were his provincial relatives and friends, who came to visit him and took his time. His apartment looked like a hospital or a boarding-house, full of people from early morning to late at night. The poor man did not have even time for his meals. I found him frequently eating his dinner at eleven o'clock at night. There prevailed complete disorder in the house. Often, it appeared, one could not play the piano because some provincial friend was asleep in an adjacent room. My heart ached to see how a great genius wasted his time on such matters and could not accomplish his real work."



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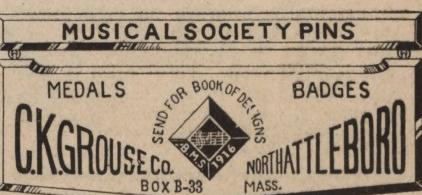
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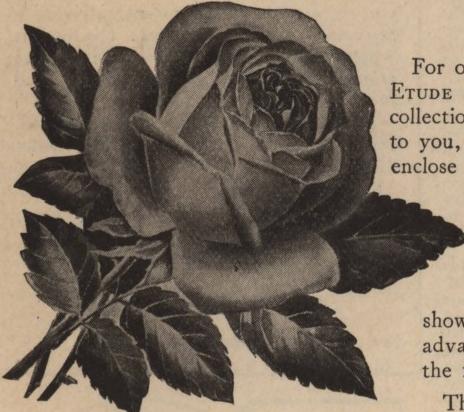
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Mind and Finger Tip

By Alexander Henneman

ONE day while playing a difficult run on white and black keys, I noticed that the finger tips struck the black keys sometimes on one side, then on the other, and only rarely right in the middle. I decided this was the cause of the poor results attained.

The following experiment proved to be a surprising help: I gently pressed each finger tip, as well as the side of the thumb, very carefully on the black keys, paying special attention to having the finger tip exactly cover the key. I made myself conscious of the feeling in the pads of the finger tips, when pressing on the black keys. I then played the figure slowly, observing if the finger tip touched the same surface (that it had the same "feel") as when I touched each key alone. I found that if the contact on the black keys was correct, the white keys unconsciously were struck in the middle. The results were so gratifying I added this point to my lessons.

From the first time black keys are introduced, the pupil is told to "get the feel" of the black keys in the finger tip and then insist that the same spot is touched, and the same feeling in the tip revived each time the finger plays the black key. Every new scale and arpeggio increases the ability and trains other fingers. Surprising accuracy is thus assured. A pupil, who from the beginning is reminded to touch the keys exactly in the middle and to be conscious of the feeling of contact, will have a practical aid to accuracy, in which both the mental and the physical are balanced and co-ordinated.

The Piano a Disciplinarian

By George Hahn

THE piano is a stern disciplinarian. It demands the rigid enforcement of rules that have accumulated through the experience of its masters. It never yields its best charms to anyone refusing to give his full measure of devotion at its shrine of black and white. The discipline that it exacts is not confined to the tips of one's fingers; they may be ever so lithe and nimble, but the mind rules them, and the mind, too, must be governed. Hence the essential discipline can be said to influence the mind before affecting the action of the fingers.

What the piano demands of the mind is clear-cut thinking, alertness, resourcefulness; and in the acquirement of these qualities disciplinary measures are essential. With some a nervous temperament must be battered down by discipline; with others a high-pitched nervous system must be tuned to a lower tone, as it were; with others, confidence and self-reliance must be engendered. And it is a long journey sometimes, but worth one's while.

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World of Music

(Continued from page 247)

At Home

A CONCERT was recently given in New York by the Women's Philharmonic Orchestra, of which Amy Fay is President. It is notable that the performers were all women, including one double-bass player, and performers on the flute, clarinet and cornet. Violinists were plentiful, and viola and cello players were also present. The absence of the heavier brass instruments was made up for by the presence of a pianist.

THE University of Arkansas is establishing a loan collection of music records. Any school may borrow a set of fifteen records, and with the assistance of a talking-machine and a typewritten lecture which goes with the records provide a whole evening's instruction and entertainment. This interesting work is under the direction of H. D. Tovey.

FORTY-FOUR years as organist in the service of one church is an unusual record, but this distinction has fallen upon Gregory Freytag, who for that period of time has been organist of St. Peter and Paul's (Jesuit) Church, Detroit, Mich. During that time Mr. Freytag has not been late once or missed a single service except for a period of six weeks, when he was ill. He has introduced many new sacred works to Detroit church-goers, including numerous compositions of his own. He now retires—from choice only, as his musicianship is as good as ever it was.

THE Philadelphia Operatic Society, under the direction of the well-known composer and conductor, Wassili Leps, has again achieved a remarkable piece of work in the production of a double bill, *I Pagliacci* and a ballet by Celeste Heckscher, President of the Society, entitled, *Dances of the Pyrenees*. Mrs. Heckscher's work is derived from some orchestral compositions which have already been played by leading American symphony orchestras, but its adaptation to the pantomime-ballet form has been specially made for this occasion. The *Pagliacci* performance was brilliantly successful.

THE cornerstone of the new Settlement Music School building of Philadelphia was recently laid with impressive ceremony with ex-Governor Edwin S. Stuart, of Pennsylvania, as the principal speaker. The building, which is to cost \$150,000, is intended as a memorial to Mrs. Louise Knapp Curtis, mother of Mrs. Edward K. Bok, who is one of the vice-presidents of the school. Under the management of Johann Grolle the school has for some years been doing most excellent work in the poorest neighborhood of Philadelphia, and the value of the work is well proved by the necessity of providing this new, adequate building.

A SUFFRAGETTE operetta has been given in the grand ball-room of the Waldorf Astoria, New York, entitled *Melinda and Her Sisters*, the libretto by Mrs. O. H. P. Belmont and the lyrics and music by Elsa Maxwell. In view of the fact that Marie Dressler was in the cast, it is not surprising to learn that the performance was entirely adequate, and the audience, which included Governor and Mrs. Whitman, up from Albany for the occasion, was vastly entertained. Others who assisted in the performance were Maud Kahn, Albert Lindquist, Sybill Vane, and, last but not least, Mme. Frances Alda.

WE note with deep regret the death of William Henry Dana, founder and president of Dana's Musical Institute at Warren, Ohio, on Thursday, February 17. Mr. Dana was born at Warren on June 10, 1846. He was a nephew of the noted New York journalist, Chas. A. Dana. After study in New York State he went to Europe, where he pursued his musical education at the Kullak Conservatory in Berlin and at the Royal Hochschule in London. His long and useful life was varied by many activities. During the Civil War he served as a musician in the One Hundred and Seventy-first Ohio Volunteers. Upon his return from Europe after his musical studies, and a trip to the Arctic, he gave much of his time to lecturing upon political, social and travel subjects. He was a member of a number of distinguished societies and was one of the founders of the Music Teachers' National Association. The International Convention of Musicians at Bologna, presided over by Verdi, conferred upon him a medal in recognition of his services. Nearly one-half a century ago he established in Warren, Ohio, one of the most remarkable music schools in the United States. Its high character and activity is attested, both by the number of its graduates and by their notable accomplishments in many fields of musical endeavor, particularly in brass band and orchestral work. Mr. Dana has left in this institution an enduring monument of which his family may well be proud. Mr. Lynn B. Dana, himself an excellent musician, will succeed his father as president.

THE American Guild of Organists recently celebrated its twentieth anniversary by a dinner at the Hotel McAlpin, New York. One hundred organists with their guests were present. The speakers included J. Warren Andrews (Warden of the Guild), Sumner Salter, Walter Henry Hall, R. Huntington Woodman, Samuel A. Baldwin, Carl G. Schmidt, John Hyatt Brewer, Clifford Demarest; and letters were read from many distinguished organists who were unable to be present. The Guild was founded twenty years ago, and Sumner Salter mentioned the fact that twenty organists and fourteen clergymen signed the original call for the formation of the Guild. At the present time there are over two thousand members. Most of the speakers referred to the loss sustained by the Guild in the death of Dr. Gerrit Smith.

THAT two choral bodies should sing to each other audibly when one is in Los Angeles and the other in New York is something which a year ago would have been impossible, yet is to-day an accomplished fact. The Mendelssohn Glee Club of New York, in celebrating the fiftieth anniversary of its existence by a dinner at the Waldorf-Astoria, sang to and listened to the Gamut Club of Los Angeles. The Gamut Club was assisting the Ellis Club of Los Angeles to celebrate an anniversary, though not the fiftieth. The fact that the Mendelssohn Club is fifty years old is one of significance, since there are few of similar standing in the country, and the fifty years represents an unbroken record of fine artistic achievement. The club was organized during the winter of 1866-67, but not formally known by its present title until May 21, 1867. Its origin was due to a company of fifteen gentlemen who met at each other's homes for a little singing. At the present time the active membership is limited to sixty and the associate membership to 150. During the career of the Club many important concerts have been given at which prominent artists have sung. The club's conductors have been, in the order named, Joseph Mosenthal, Arthur D. Woodruff, Edward MacDowell, Arthur Mees, Frank Damrosch, Clarence Dickinson and Louis Koemannich.

MANY orchestral players are up in arms over the bill known as 7624, House of Representatives and 3342 Senate. The object of this bill is that every institution operated for gain shall pay a stated sum to the Composers', Authors' and Publishers' Copyright Society for the privilege of having their orchestras and entertainers play the compositions listed by the Society.

The idea of the Society is to secure a larger revenue for its members. This will come hard upon the orchestra, hotel and theatre managers, and they assert that thousands of orchestral players will be thrown out of employment by it.

Moreover they insist that this will result in the substitution of mechanical instruments for living players. Many ETUDE readers have heard some of these substitute instruments in theatres and while some of them are very remarkable and may even be found in some ways better than poor orchestras, it would be very deplorable indeed if the good theatre orchestras were to pass away and have in their place the inferior musical mechanical instruments. Meyer Davis, an employer of many orchestral players, has written to THE ETUDE requesting those who oppose such a bill to write their Congressmen and Senators protesting against the passage of the bill.

The question rests upon the point whether the person who purchases a copy of a piece of music is entitled to perform it in public without paying an additional revenue to the Composers', Authors' and Publishers' Society every time it is given in public institutions operated for gain.

THE New Spanish opera *Goyescas* that has had its world-premiere at the Metropolitan Opera House in New York, has apparently achieved only a fair success. The composer, Granados, and the librettist, Fernando Periquet, were both present at the performance, having come from Spain especially to superintend matters. *Goyescas* is one of the few Spanish operas in existence. It is very short, and was produced in a double bill with *I Pagliacci*. It is derived from a piano suite composed by Granados after seeing some pictures by the Spanish artist Goya, and this piano suite has already been popularized to some extent through the efforts of Ernest Schelling and Percy Grainger.

The critical comments in the newspapers on this novel work, are, as usual, in unanimous disagreement, but much stress is laid upon the genuine Spanish color prevalent, and on the good work done by the chorus, which has more to do than is usual in modern opera. The plot consists of a rather sordid love affair in which a soldier meets his end at the hands of a bull fighter in a tavern quarrel while defending the good name of his *inamorata*. The scenic effects based on pictures by Goya meet with universal praise, as do the singing and acting on the principal artists engaged—Miss Perini, deLuca, Martinelli and Anna Fitzsimons, who thus made her Metropolitan debut. *Goyescas* was originally to have been produced at the Paris Opera, but this was impossible owing to the outbreak of the war.

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